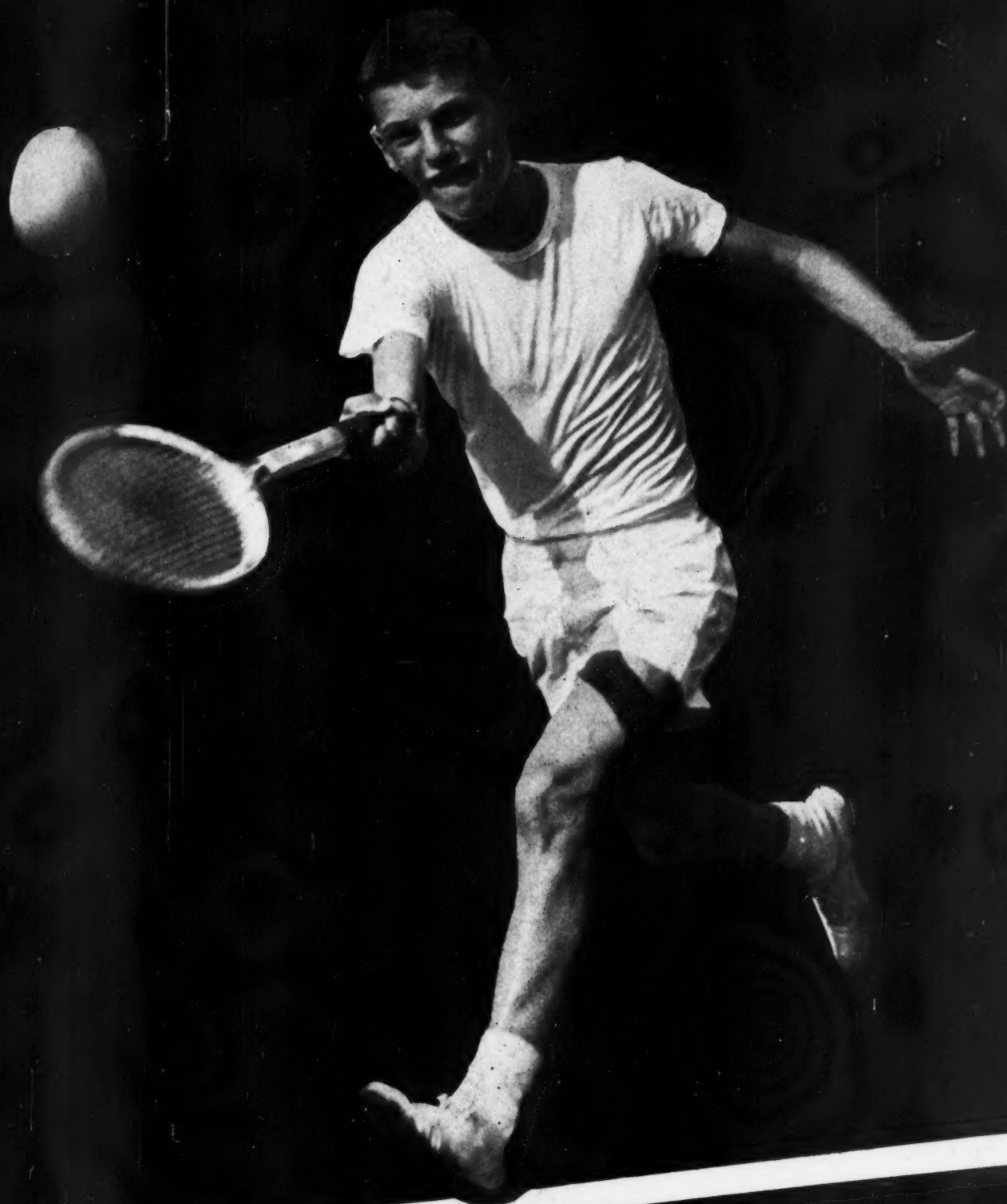


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# COACH



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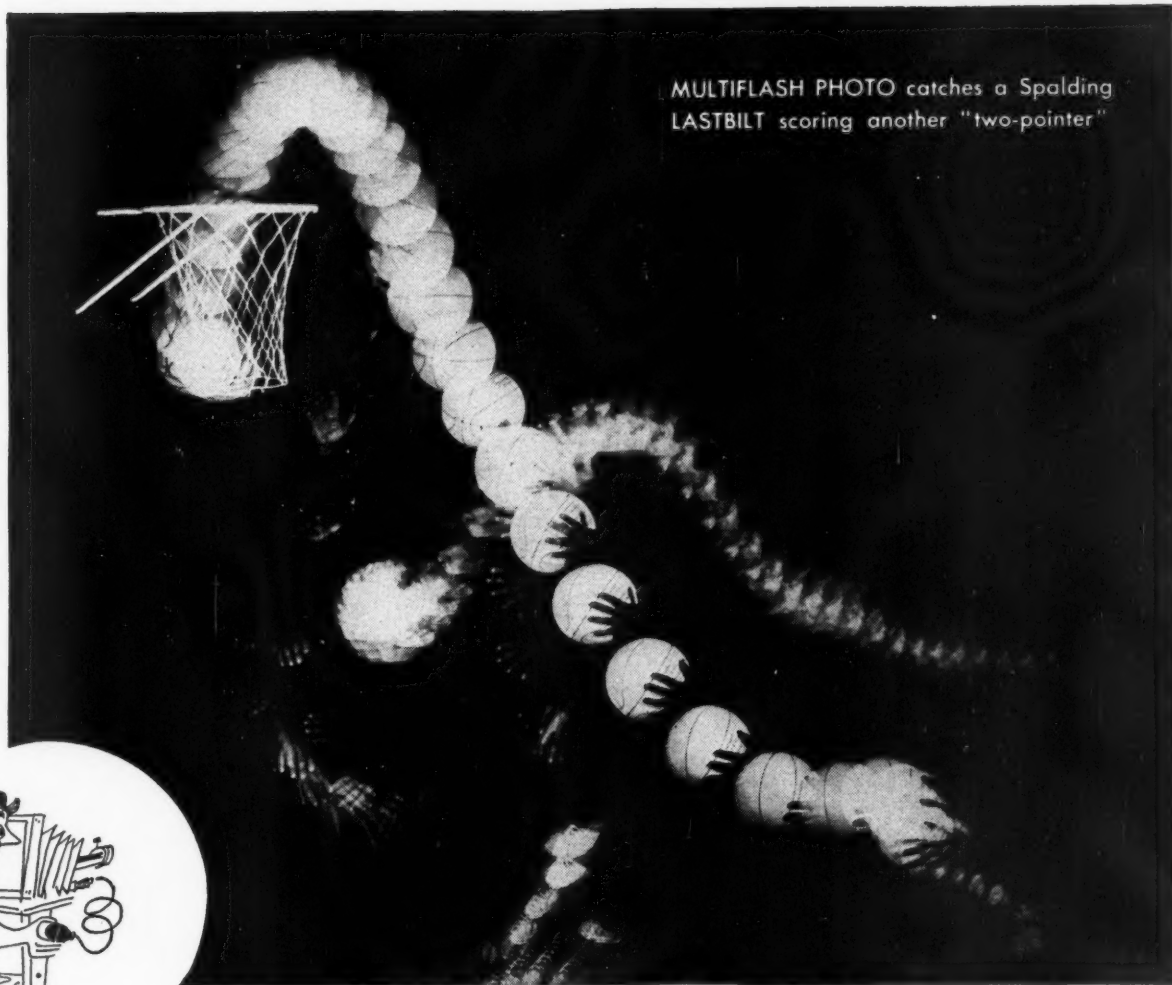
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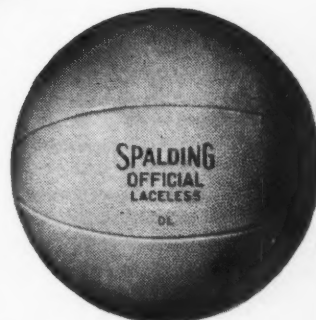
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# SCHOLASTIC COACH

Reg. U. S. Pat. Off.

VOLUME 18 • NUMBER 9 • MAY

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Cover, Herbie Flam in American Lawn Tennis Magazine

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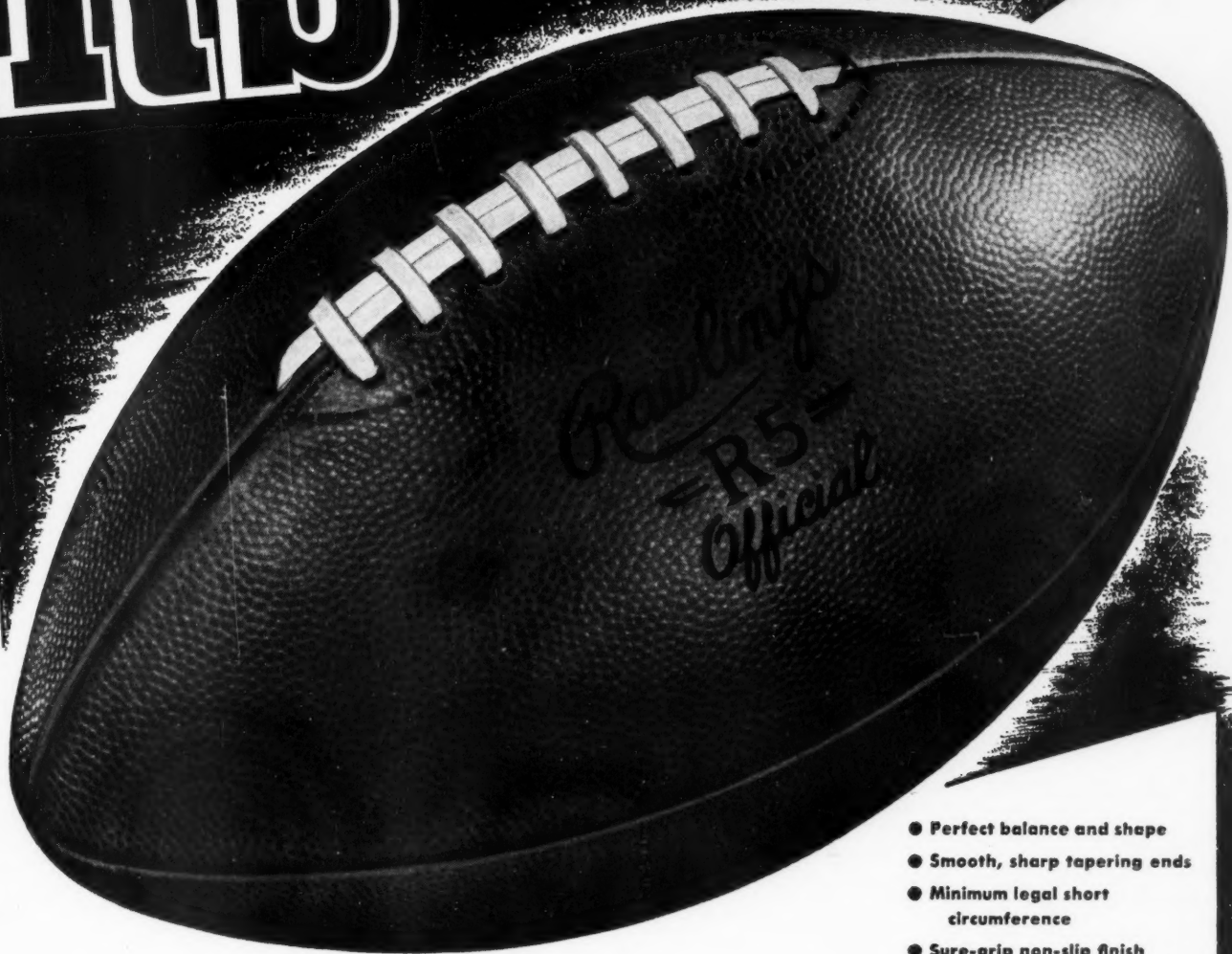




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# The connecting Link

JUST received a "letter"—a letter for which I have been waiting for the past 20 years. It arrived via the April issue of the *Reader's Digest*, and it was written by Harry C. Link, PhD. (author of *Rediscovery of Man*, *The Return to Religion*, and *The Rediscovery of Morals*).

This "letter" is called "How to Acquire the Art of Leadership," and if you are just a plain high school physical education instructor like myself, it will appeal to you, too.

Dr. Link could have titled it, "Physical Education and Athletics Offer the Greatest Opportunity for the Development and Practice of Leadership." For that is precisely what he says.

My only regret is that I did not receive this "letter" in 1945. It was at a football dinner in honor of our undefeated team that the man who was then principal turned to me and said, "This is all fine, but what good is it? What a tremendous waste of time and effort!"

My answer should have been: "... psychologists . . . have discovered that all people must become leaders to a certain extent if they hope to be happy members of a peaceful society."

That, from my own experience with children, high school students, fellow workers, family, and neighbors, has certainly proved true.

"... leaders are not born, they are made . . . leaders acquire the right habits just as we acquire the habits of speaking and figuring by practice."

That football is a form of practice that develops leadership, is tacitly proven by Dr. Link in his six guides to the development of leadership:

"1. *The habits of teamwork or cooperation, which are the basis of leadership, are acquired chiefly through group activities . . . the first step in becoming a leader is to become a good follower, a good co-operator . . . one learns the skills of*

*serving others by working and playing with them (Isn't football a perfect medium for this?); not by remaining aloof. . . .*

"5. *Highly organized and competitive activities do more to develop leadership than do more casual groups.* They require intense and energetic practice. Sports such as baseball, basketball, hockey, and football are good examples . . . (it is) significant that such competitive activities place the greatest stress not on the individual but on the team, not on developing leaders but on developing good followers. . . .

"6. *The vigorous use of one's physical energies is a common denominator of activities which develop leadership . . . all of the activities . . . involve physical movement . . . the word 'leader' implies movement . . . the common denominator of those pursuits which hinder the development of leadership is the absence of bodily movement or creative exercise."*

At Chico, Calif., we have a daily log, called the non-participant's book, which is signed by the boys who prefer not to change and take part in the physical education program.

In following up these cases, we have always discovered that these boys do not like bodily movement, that they are unable to become followers and thus leaders, and, being unable to adjust, are somewhat unhappy until they mature enough to be a leader in a small way or until they turn non-conformist and leave school altogether.

Would anyone deny that items 1, 5, and 6, represent everything that physical education stands for—all that the athletic program stands for?

I would like to send a telegraphic quote to every school board member in the United States:

"Our present educational system compels every child to study certain academic subjects whether he likes them or not? Why shouldn't

it also require the student to learn habits of teamwork and cooperation through group activities—make physical education and athletics a definite and daily part of the high school curriculum, not an elective."

We say, "Thank you very much, Dr. Link, we have needed your letter for a long, long, time. You have given us the words and the commonsense proof of a phenomenon we have been wanting to shout about for years."

RALPH E. HENSLEY  
Chico (Calif.) High School

## OUR ARTICLES

BEING a firm believer in all the simple virtues, we don't go around poking things into people's eyes. It just isn't nice. We believe in loving your neighbor and living and let live. Besides, the other fellow may poke you back.

What brought all this on? Well, a sore eye. It seems our Competition stuck a finger into it. Not that this is a novel experience. The Competition has poked before. But we have always turned the other eye. After all, how can you get mad at a nice old lady?

Like insect bites, however, this can become irritating. Take the latest poke, for instance. The Competition, in the middle of a catechism on the sterling qualities of its articles, dredged up this ruby:

"We do not think it proper to classify oneself as a national magazine, as another coaching magazine does, and then have three-quarters of one's articles authored by coaches residing east of the Mississippi."

Although a bit elephantine, this sentence rather pleased us. We realized, of course, that it publicly censured us for calling ourself a "national" magazine. (Actually, since running our Gaston Reiff piece last month, we have been calling ourself an "international" magazine.)

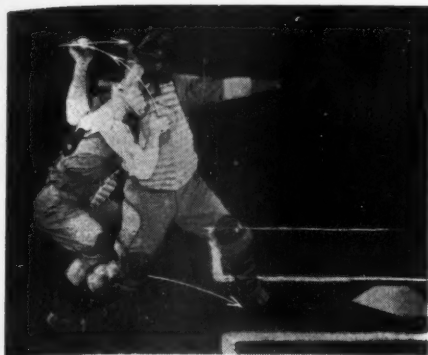
But we couldn't take such bun-  
(Concluded on page 44)



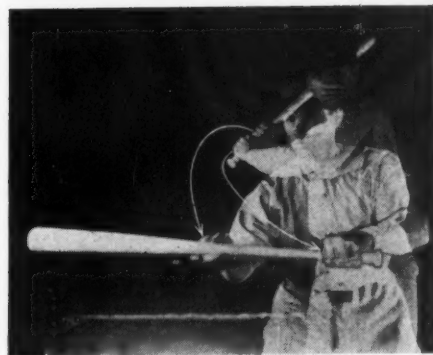
# WITH THE STARS OF TENNIS

With the stars of tennis, modern features of construction in the equipment they use are of the utmost importance. That's why so many of them use Wilson *Strata-Bow* tennis rackets exclusively... and the Wilson "Championship" tennis ball is used in most national, sectional and state championship tournaments. Jack Kramer, Bobby Riggs, Don Budge and Alice Marble, members of the famous Wilson Advisory Staff, are among the stars who use and endorse Wilson rackets and balls. They say "*Play Wilson and you play the finest.*" Wilson Sporting Goods Co., Chicago. (A subsidiary of Wilson & Co., Inc.) Branch offices in New York, San Francisco and other principal cities.

**Wilson** THE LAST WORD  
IN SPORTS EQUIPMENT



**Snap throw:** From the receiving position, the catcher gets the arm, body, and feet back in the shortest possible way and throws with a snap, overhand motion.



**Bunting:** As the player pivots towards the pitcher, he slides his upper hand up on the bat to a position close to the trademark. Lower hand remains steady.

# Baseball Fundamentals

**T**HE splendid instructional material that follows was presented over the Columbia Broadcasting System last year in a clinic devised and conducted by Red Barber. Several of the greatest names in baseball disgorged these nuggets upon prodding by Barber or a duly accredited agent.

## PITCHING

by Carl Hubbell

*What are some points that young pitchers should particularly keep in mind?*

Too many kids injure their arms early in their careers, thus killing any chance of a future in professional baseball. I have seen many eager kids, on the first warm day of spring, go out and without any preliminary training, pitch an entire game.

That's one of the best ways there is to ruin an arm. I don't think any kid should attempt to pitch a game without warming up with his catcher for at least two weeks.

*Should any importance be attached to how a kid warms up before the actual game?*

Yes, there should. A lot of boys don't know how to warm up. They throw the first ball just as hard as they can, and it may often be a curve. That is another good way of hurting the arm.

The pitcher should start tossing the ball easily, then gradually work up steam. After the arm has been loosened up real well, the boy may cut some balls loose and then start throwing curves. But he should not try to snap off a curve at the beginning. He should first just spin up a few to get the arm used to the snap, and then start throwing the curve.

*Should boys fool with knuckleballs or screwballs?*

No. They have all they can do to master control of their fast ball and

to learn and get control of the curve ball. Once they have done this, they might be ready to try to develop some other pitch. Ordinarily, however, they don't need anything extra before they start to play professional baseball.

*How about some suggestions for professional pitchers—things they should have in mind and be concentrating on.*

One important thing the pro pitcher should be able to do is field his position. If he can't, he isn't going to go far in the pro game. And about the best way he can improve himself in fielding is to figure that every ball is going to be hit right back to him on one side or the other and that he is going to have to field the ball.

*When you started out, you didn't have any control. What helped you gain it?*

The thing that helped me more than anything else was concentrating on the pitch I was going to throw. For example, if I was going to throw a curve ball outside to the hitter, I drew a mental picture of the ball going up to the plate and curving to the outside; and I kept that right in my mind all the time I was taking my wind-up and throwing.

*Isn't it important to have control*

*of yourself in order to have control of the ball?*

In the main, that is the most important thing about pitching. You certainly are not going to be able to control the ball without having control of yourself. A pitcher's self-control keeps him from tightening up or pressing or trying to throw too hard. And you cannot afford to get mad or let anything upset you on the mound.

*What would you say is the single, most important thing about pitching?*

Relaxation. A pitcher must always be relaxed. That is another hard thing to do. In important games, it is natural to tighten up a little or to press, but it certainly doesn't help you any. If you can relax, you will have a much better chance to get the ball over and with stuff on it, too.

A lot of pitchers, even in the big leagues, go along very well for six or seven innings and have the other club beaten by a run or two, when they suddenly realize that the game is just about over and they are ahead.

They then get into a hurry to get the game over. They rush through their wind-up and their delivery and, as a result, they don't get the ball over. That is why I think, you see so many games won in the last inning or two.

## CATCHING

by Gabby Hartnett

*What qualities are most important in catching?*

Although scouts and managers always like the big fellow, to me size doesn't mean a thing. Take Ray Schalk and Jimmy Archer, for example. They weren't very big fellows but they had what it took—intestinal fortitude.

(Continued on page 26)

**T**HE photos that accompany this article are reprinted from the superb slidefilm unit, "Beginning Baseball." For complete information on this and other slidefilm units (tennis, golf, archery, tumbling, badminton, and bowling), write to the Athletic Institute, 209 South State St., Chicago 4, Ill.

**W**HAT high jump form should be taught to that "fellow with a lot of spring?" This is a perennial puzzler to the track coach. But from the experience of the writer, which extends (I hate to say this) over 20 years, there is little doubt that the "Western Roll" should be taught first.

The Western Roll is ideal for beginners. Its fundamental concepts are easily grasped and its skills are simple enough to assure relative perfection in one season.

The following analysis of the Western Roll is built around the pictures of Bill Vessie, Columbia University's outstanding high jumper, inasmuch as Bill exemplifies the best in modern side rolling.

#### THE APPROACH

From a measured starting point roughly 40 feet distant, the jumper approaches the bar at about a 35° angle, running in a straight line. It is important to note that the run is long enough for the athlete to gain speed gradually without forcing or straining, at a pace about that of a mile runner.

The jumper maintains a slight

**By GEORGE B. SPITZ**

*Former World's Record Holder*

forward lean from the waist and keeps the body as loose and relaxed as possible. The eyes stay on the bar, since the measured approach eliminates the need for study of the take-off point.

#### THE GATHER

This portion of the approach has been separated because of its outstanding importance. Too many jumpers fail to recognize this and constantly handicap themselves.

Power or explosive force is increased through suddenly flexing and then extending a joint. When a joint is quickly extended or flexed, the muscles which bring about the reverse action contract to prevent too much straightening or bending of the joint which might cause harm to it.

This action of the body is known as a protective reflex. An example or two can probably demonstrate this principle best.

If a player in endeavoring to throw a baseball as far as possible, will whip the arm back to extension and then immediately snap out the throw, the ball will go farther than if the arm is held back for a period of time before making the throw.

In the standing broad jump, greater distance is achieved by quickly squatting and jumping than by remaining in the squat position for a few moments and then taking off.

The gather should have several discernible points. Three to four strides before the take-off, the arms and shoulders are lifted and the pace is quickened. Picture 1 demon-

# The New

BILL VESSIE, Nat'l AAU Champion

PHOTOS

SCHOLASTIC COACH

EXCLUSIVE





# New Western Roll

strates this phase of the approach.

The last stride of the run is longer and the body suddenly drops to bend or flex all the joints used and to lower all parts which will be thrown upward. This longer last stride allows the take-off foot to be well out in front as the forward speed is checked and its direction changed to aid the jump.

In picture 2, the lift of the gather is very obvious as Vessie takes his last stride. In picture 3, the body is in complete extension, judging by the left leg and the torso.

In picture 4, all parts of the body have dropped and all joints are being bent in the opposite direction from that needed for the jump. The only positive or jumping action that has commenced is the partial swing of the right leg, which must be near the peak of its kick as the

actual take-off is executed.

This phase is often confused by beginning jumpers in one of two ways, neither of which is correct. Many will approach the bar with shoulders and arms lifted, approximating picture 3, and try to stay high and make the jump from that position. Since all joints are extended or straight, the jumper, consequently, gets very little spring.

This concept of take-off position seems to arise from an understanding that the higher he is, the less jump will be needed. In one sense this is true, but the fact remains that much more spring is sacrificed than such an elevated position justifies.

The second misconception of take-off preparation is even more common. Many jumpers take the last few strides in a very low position,

rather than allow the body to descend on the last stride. While this low approach keeps the joints well-flexed or bent for spring it prevents the rebound possible from the protective reflex.

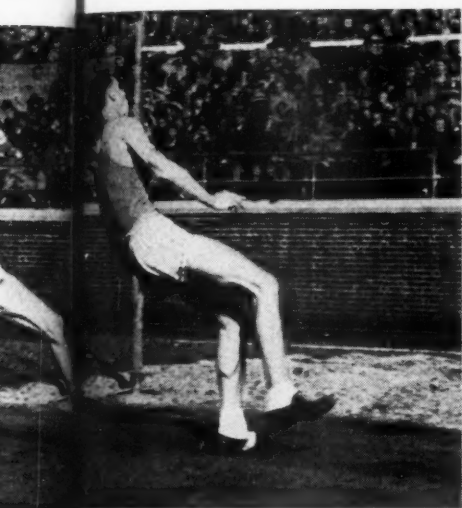
This approach generally is quite tense and the jumper is "fighting it" on the way in. The gather must consist of an upward lift of the arms and shoulders followed by sudden descent on the take-off leg to gain maximum rebound.

## THE TAKE-OFF

Picture 5 offers a good example of the take-off or the vertical upward drive. The left ankle, knee, and hip are all being extended from the earlier flexed positions; and the arms, shoulders, and right leg are all being thrown upward before the take-off foot leaves the ground. Picture 6 shows both arms continuing upward and the correct jack-knifed position of the body.

## THE ACTION IN THE AIR

In picture 7, it should be noted that the head, shoulders, arms, (Continued on page 48)



# Service and Volley

**H**AVING expounded the mechanics of the two basic ground strokes — the forehand and backhand drives — we are now ready to delve into the techniques of the service and the volley.

It is difficult to understand why so many beginners have trouble with their service. Actually it should be the easiest shot of all to learn; for it is the only shot which is controlled completely by the individual player. The opponent does not enter into the stroke at all, unless psychologically.

Despite this fact, many players wind up with unorthodox deliveries. These services are seldom effective, especially against experienced opposition, and this places the player at a decided disadvantage. In modern-day tennis, the service must be a powerful attacking weapon. If it falls down in this respect, a tremendous pressure is placed on the rest of the player's game.

The unorthodox delivery is also responsible for many cases of "tennis elbow" and shoulder injuries, and many an enthusiastic player has had to quit the game or limit his activity because of this.

Anybody who can throw a ball overhand should be able to serve correctly. The respective actions are almost identical. Impress this upon your players. It will considerably simplify the learning process.

True, the timing involved in the tossing and hitting of the ball must be learned and practiced, but this is not as complicated as it seems.

The racket should be gripped either midway between the Eastern forehand and backhand grips, or held approximately the same as for the backhand drive.

It is very important to properly align the feet and shoulders. In a proper stance, the side is turned towards the net with the left shoulder pointed in the direction of the target.

The left foot is placed an inch or

so in back of the baseline and is pointed diagonally forward, also in the direction of the hit. The right foot is positioned about 10 to 12 inches away from the left foot, parallel to the baseline; and the shoulders and feet are in line with each other.

From this position, the racket is swung backward much in the manner of cocking the arm for a throw in from the outfield. This backward swing is a long, full, easy, unhurried movement.

The ball is tossed up at approximately the time the racket head comes nearest the ground in the backswing. The ball should not be tossed up any higher than can be comfortably reached with a full extension of the arm and racket. The ball, if permitted to bounce, should fall about six or eight inches inside the baseline on a point in line with the right shoulder as the racket comes forward to contact the ball. The server should try to hit the ball at the peak of the toss.

In the forward swing, the face of the racket is thrown at and through the ball. The weight leans forward over the left foot at the moment of contact, then (in the follow through) the right foot crosses in front of the left foot and the racket swings down past the left side of the body.

Unless the player follows up the serve to the net, he should immediately

step back into position behind the baseline and await the return.

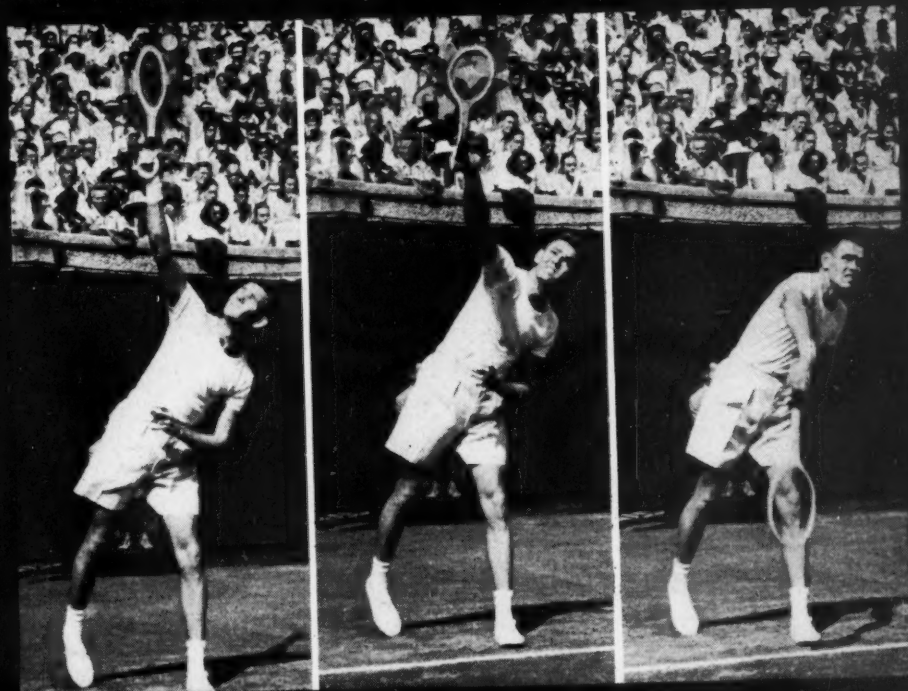
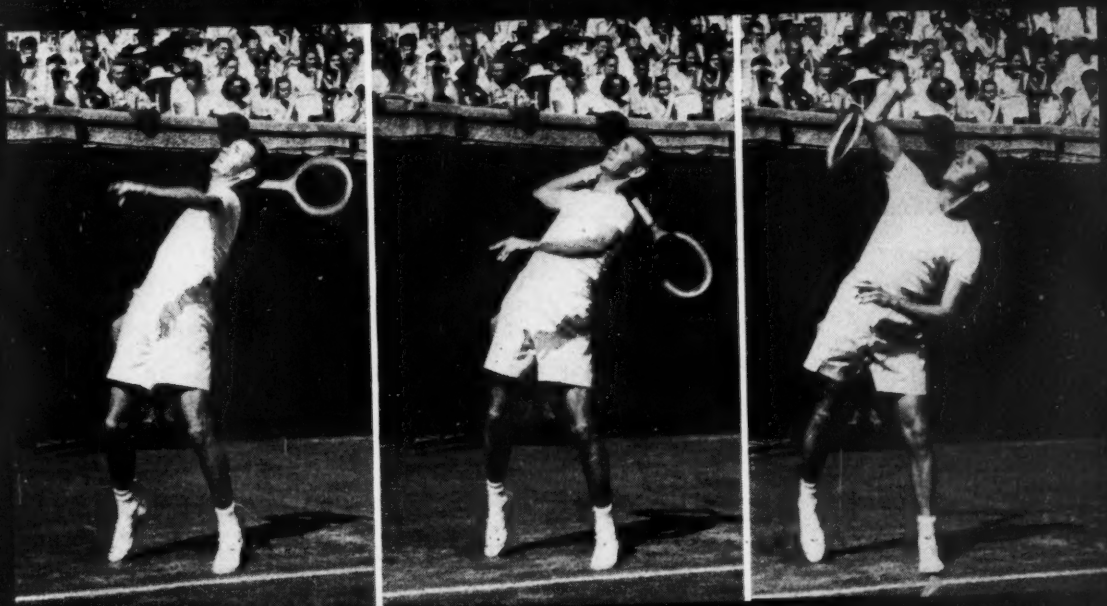
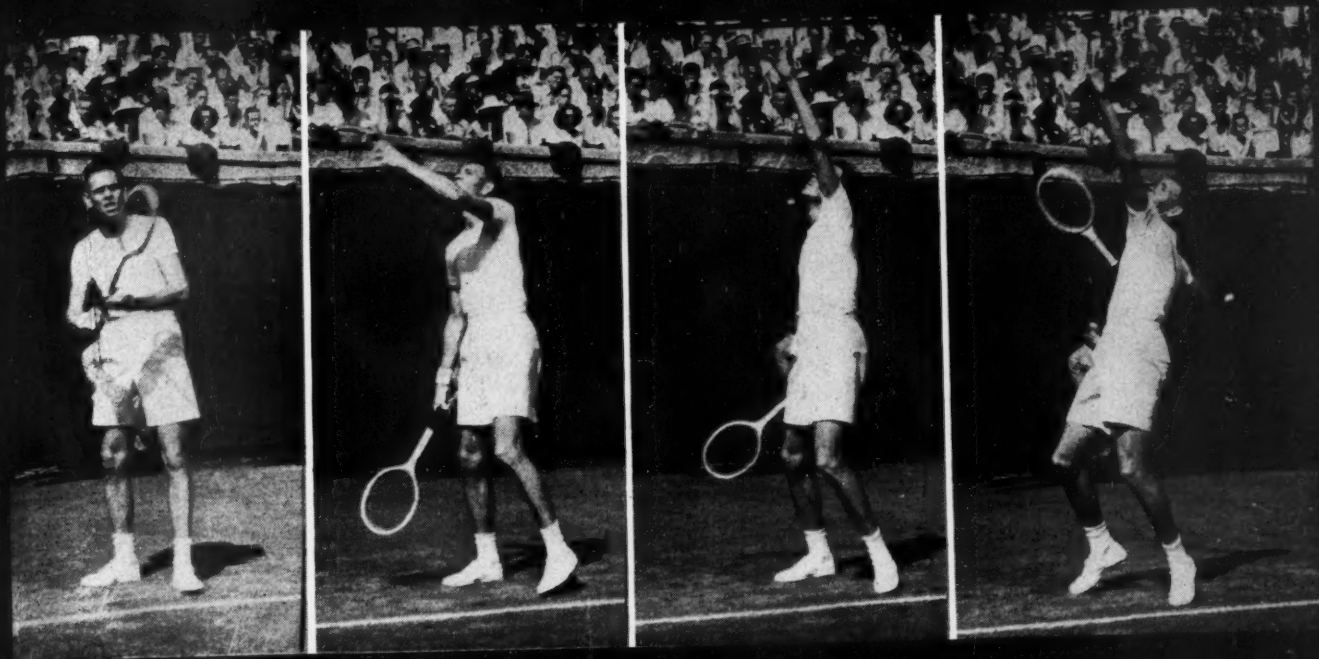
In practicing the service, the player should strive for a smooth, easy, flowing, rhythmic stroke, rather than a hit with lots of speed but no accuracy. Once the swing feels natural and smooth, the player may increase the pace and speed of the shot.

A few of the many common errors in serving include:

1. Using the forehand grip.
  2. A hurried backswing in which the racket is brought back with a vigorous swing.
  3. A tendency to hold the racket too tightly when hitting the ball.
  4. Failure to get the feet and shoulders in line before starting the shot.
  5. Tossing the ball inaccurately:
    - (a) Tossing the ball too low, thereby making it necessary to stroke with a bent arm from a cramped position.
    - (b) Tossing the ball too high, then hitting it after it has dropped to a point lower than where it should be contacted.
    - (c) Bending the left arm at the elbow when tossing the ball, so that the ball has to be hit with the body leaning away from the net or too far to the left or right of the body. (Keeping the arm straight when tossing the ball and swinging the arm upward in the same line as the feet and shoulders, will facilitate an accurate toss.)
  6. Hitting the ball with the weight leaning on the right instead of the left foot.
  7. Hitting the ball with the wrist locked instead of loose.
  8. Slapping or batting the ball instead of using a complete swing.
  9. Bringing the arm and racket straight up overhead into position for the hit without using a back-
- (Continued on page 34)

**T**HIS is the last of three tennis articles by George L. Seewagen, an outstanding pro player who is president of the Professional Lawn Tennis Assn. and coach of the St. John's U. and the E.L.T.A. Junior Davis Cup and Junior Wightman Cup teams. His first article (in March) dwelt on the place of tennis in the high school program, and the second (last month) covered the mechanics of the forehand and backhand drives.





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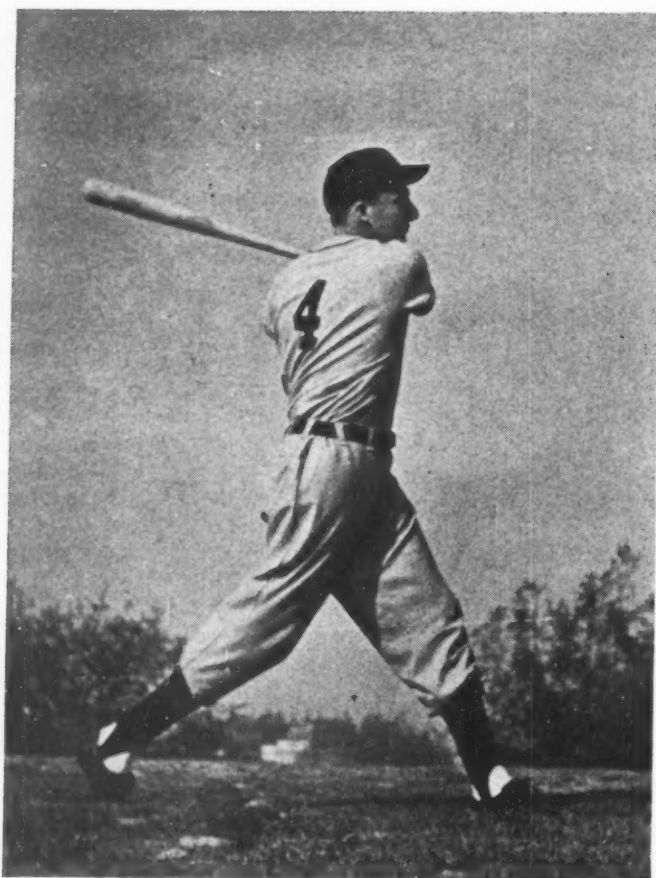
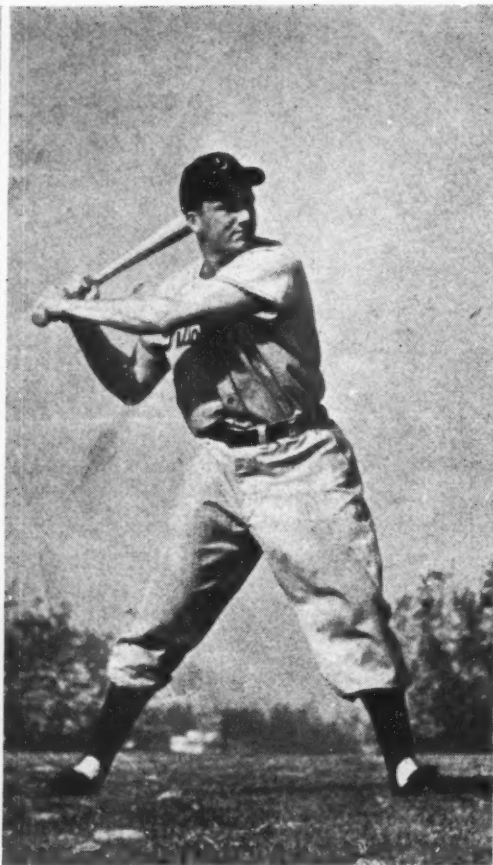
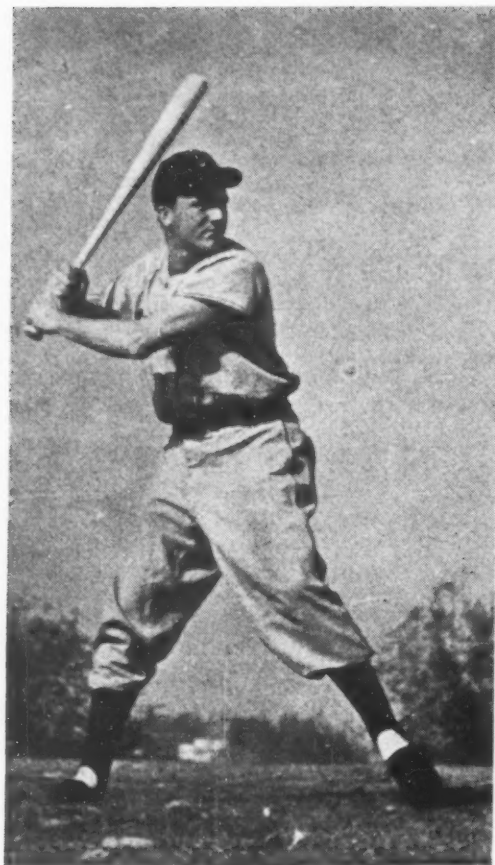
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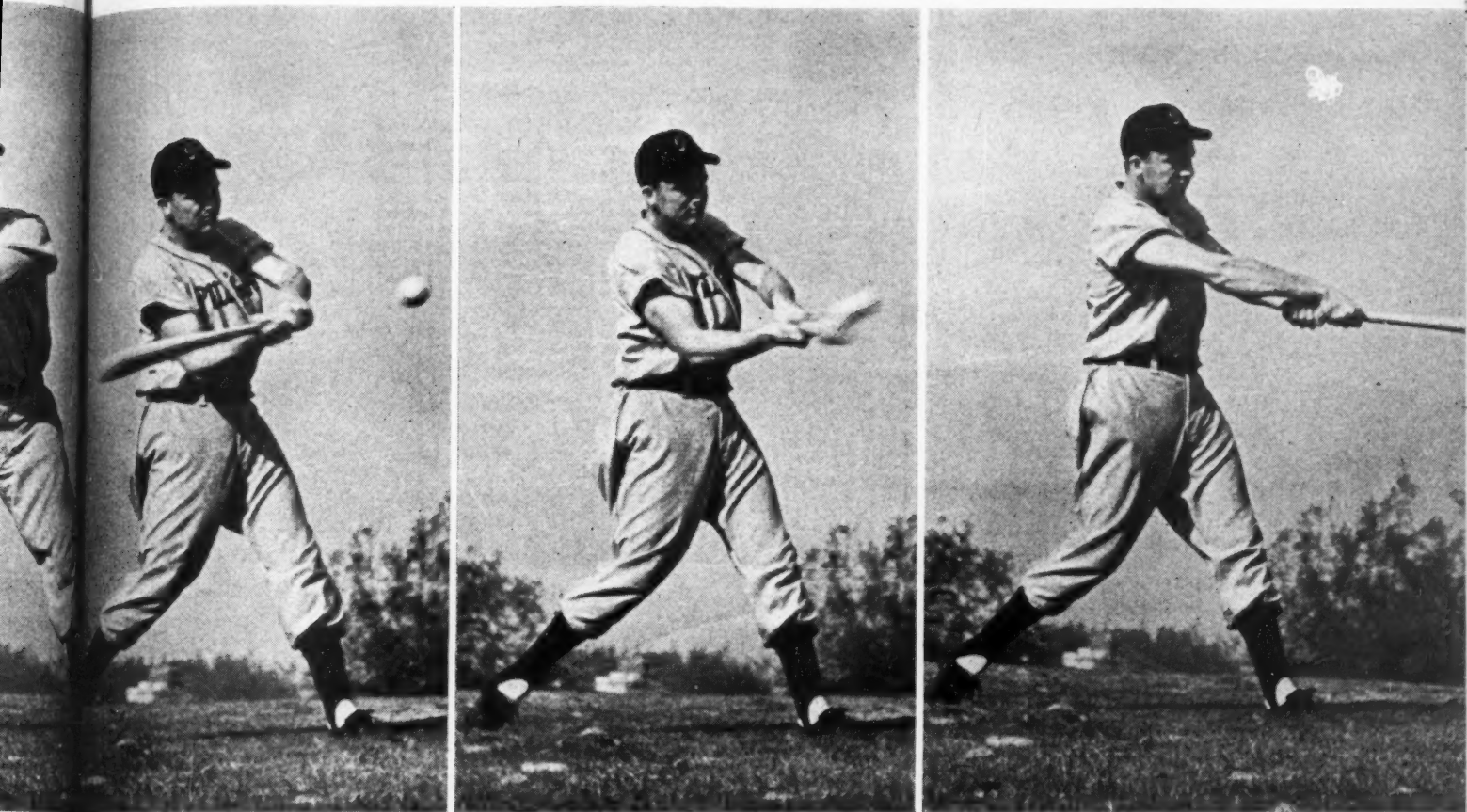
ACH





The Pittsburgh slugger employs a 34- or 35-ounce bat, 35 inches long, and grips it at the end in conventional slugger fashion. He assumes a rather wide, straightaway, open stance (below) midway in the batter's box, with the feet  $29\frac{1}{4}$  inches apart,  $11\frac{1}{2}$  inches from the plate.





# The Right Kiner Swing

**W**HEN Ralph Kiner blasted 51 home runs in his second season in the big leagues, many of the experts started crawling out on long limbs. They predicted that the young Buc slugger would some day break Babe Ruth's record of 60 home runs in one season.

Kiner was a natural. His youth, powerful build, perfect coordination, and exceptional wrist action had that home run look about them; and the experts could hardly be blamed for their hymns to the rising son.

Kiner let the seers down last season when he accounted for only 40 circuit blows. Nevertheless he remains the most promising long-ball hitter in the big time.

A study of his batting swing reveals no particular idiosyncracies. He employs a straightaway open stance midway in the batter's box, 11½ in. from the plate, with his feet 29¼ in. apart. In true slugger fashion, he uses a 35-in. bat weighing 34 or 35 oz.

The first picture finds him just about to plant the front foot after

having taken his step into the ball. Since his stance is rather wide to begin with, this sliding step measures only 6 to 8 in.

Note how Kiner keeps his bat comfortably away from his body and how he faces the pitcher over his left shoulder. The hips have pivoted in and the weight has been transferred to the rear of the body.

In No. 2, the left foot has been planted and the bat is just ready to be brought around. On the forward swing, the weight comes flowing behind the bat, shifting from the rear to the front foot (No. 3). This is evidenced by the raised position of the back heel.

The powerful pivot from the hips is graphically revealed in No. 4, which shows Kiner about to establish contact. The ball is met perfectly—just in front of the plate off a straight front leg (No. 5). Note the gently inclined plane of the bat. It hits slightly under the ball, giving it the loft that spells distance.

The wrists turn over after contact (No. 6) and the bat follows through to the other side (No. 7).

Now let us go back and pick up a few more salient factors of the Kiner cut.

1. Note the erect body and the level plane of the shoulders in his starting stance.

2. Observe how the bat is kept away from the body from start to finish, making for a free, loose, powerful, uncongested swing.

3. Note how the eyes stay glued to the ball right through the impact and follow through. "You can't hit what you can't see."

4. Note how the head is not pulled away from the pitch at any point, especially at the moment of impact. Pulling the head away just before establishing contact is a grievous error in high school ball. The head serves as a sort of pivotal point for the swing.

5. Observe the speed and smoothness with which the bat is brought around, and the power brought to bear by the wrists and shoulders.

*All photos reprinted through courtesy of "Look," America's Family Magazine.*



# Time Savers in Track Coaching



Coach Joe Winchester and his "job sheet" filing cabinet.

**C**OACHING a 50- or 60-man squad with a maximum of ease is a routine job for Joe Winchester, track coach at Pittsburg (Kan.) High School.

Having won something like 30 medals, seven wrist-watches, and two trophies as a member of the Kansas St. Teachers College track team in 1928-30, Coach Winchester possesses a sound background for the unique system he uses.

Three years ago when he looked out the dressing-room window and saw the swarm of track boys he was to coach, Winchester realized that brains and not brawn was the only thing that would solve his problem.

Being an Industrial Arts instructor, he was familiar with the construction and use of "job sheets," and he decided that this was just what the situation demanded. He accordingly worked out five job sheets or outlines for each of the 13 track and field events, from Monday through Friday.

Inasmuch as the training routine needs changing as the season progresses, he made three sets of these outlines: one for early season, one for mid-season, and one for late season.

He placed these job sheets on 4 in. by 6 in. cards and then built a filing cabinet 30 in. wide, 30 in. high, and deep enough to handle the cards when filed at a 45° angle.

The job outlines for Monday through Friday for each event are filed horizontally. The boys locate their particular assignment—that is dashes, pole vault, distance races, etc.—by referring to a key written

on tape down the left side of the filing slots.

How does it work? Let's say this is the first day of the season. Here comes John Doe and three of his friends, all interested in the dashes. They walk over to the filing cabinet and John pulls out the card titled, "100-yard, 220-yard Men." The other boys gather round and this is what they find:

## EARLY SEASON

### Monday

1. Warm up
2. Calisthenics
3. Starting practice; easy, stress form
4. Running the line—with emphasis
5. Several sprints of  $\frac{5}{8}$  distance at  $\frac{3}{4}$  speed, with emphasis on start. (Watch arm carry, body drive, and leg drive)
6. Jog two laps, easy

After returning the card to the filing cabinet, John wants to see what he will be called upon to do during the mid-season and late season. He pulls out the proper cards and this is what he discovers: (See charts in next column)

Through reading the cards, the four boys go to the practice field and join the squad gathered around Coach Winchester. The coach explains what he means by "warm up"—one easy 440-yard run then two more laps at gradually increased speed. Next he suggests that they try it out.

## MID-SEASON

### Monday

1. Warm up
2. Calisthenics
3. Join relay groups — practice passing baton
4. Take starting practice without gun several times. Set up finishing line at 30 yards. Take start with gun and run right through tape. Check stride on brushed track
5. Run through 330 yards as follows:  
30 yds.—full effort (start)  
70 yds.— $\frac{7}{8}$  effort (float)  
100 yds.— $\frac{3}{4}$  effort (coast)  
100 yds.— $\frac{7}{8}$  effort (drive)
6. Jog two laps, go in, shower, and rub down

## LATE SEASON

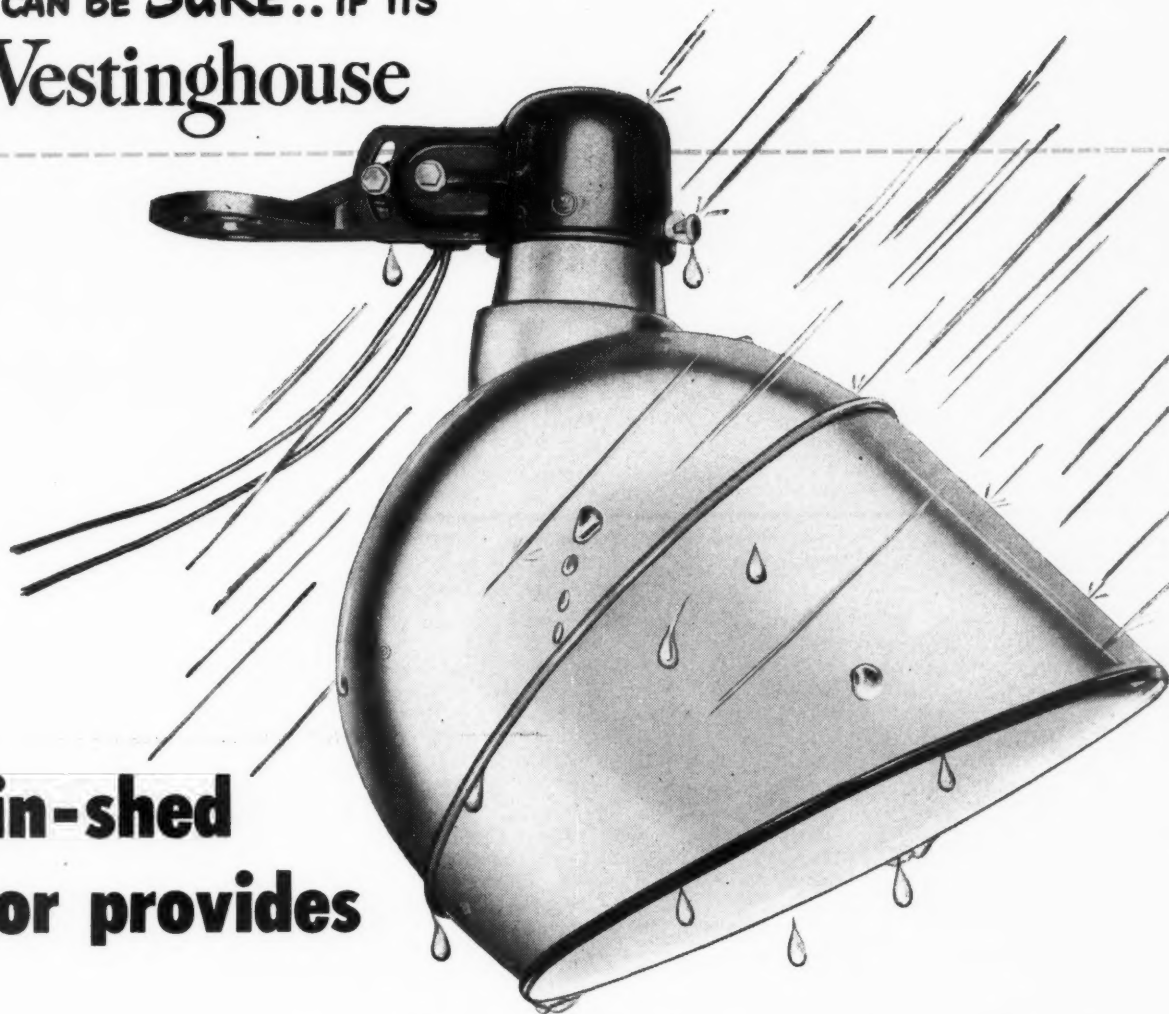
1. Warm up
2. Calisthenics
3. Starting practice with gun
4. Run 300 yards at  $\frac{3}{4}$  speed
5. Jog two laps and go in

After the warm up, the entire squad returns to the coach for mass calisthenics suitable for all events. Later they will be given special drills designed for their specific events.

During this initial drill period, such exercises as deep knee bends, leg raising, inverted running, and trunk twisting are explained and illustrated. The boys are told how  
(Continued on page 38)



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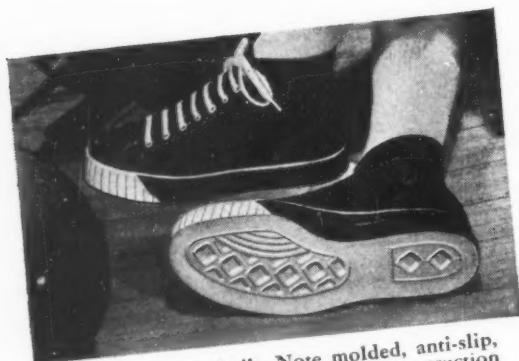
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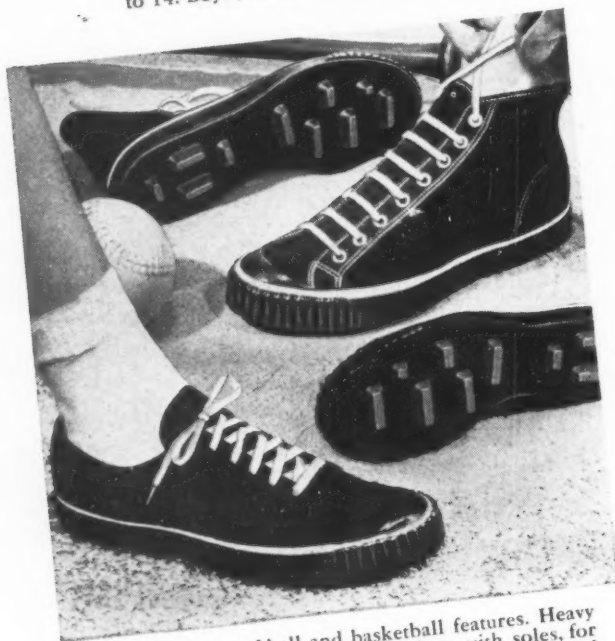
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# MEET NEW

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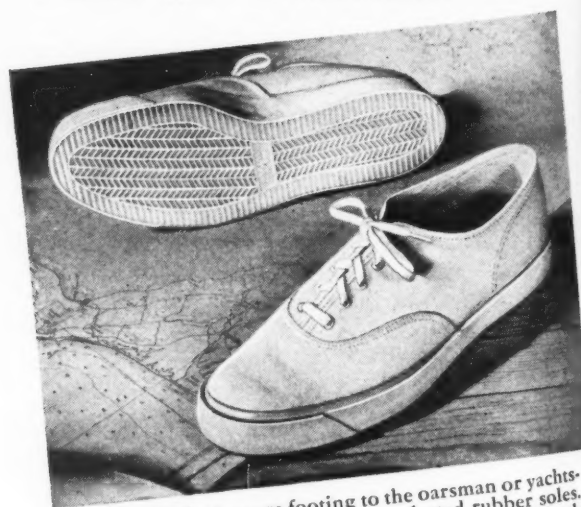
**CAGER** is really built. Note molded, anti-slip, heavy rubber soles. Lace-to-toe construction snugs the foot. Shockproof Arch Cushion and heel-to-toe cushion insole help stamina, offset fatigue. Ventilating eyelets. Black. Men's sizes 6 to 14. Boys', 2½ to 6. Little Boys', 11 to 2.



**INFIELDER** has softball and basketball features. Heavy rubber cleats are molded in one piece with soles, for instant stops and starts. No danger of spiking. Rugged duck uppers. Cushion Shockproof heel. Black only. Men's sizes 5 to 13.



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**DECK KEDS** give sure footing to the oarsman or yachtsman on slippery decks, thanks to slotted rubber soles. Heavy bumper toe; Shockproof Arch Cushion and heel-to-toe cushion insole for all day ease and relaxing foot comfort. White and blue. Men's sizes 5 to 13.

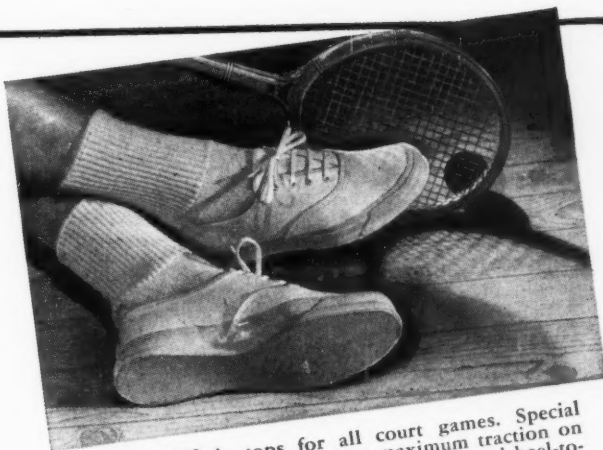
# "PRO" KEDS



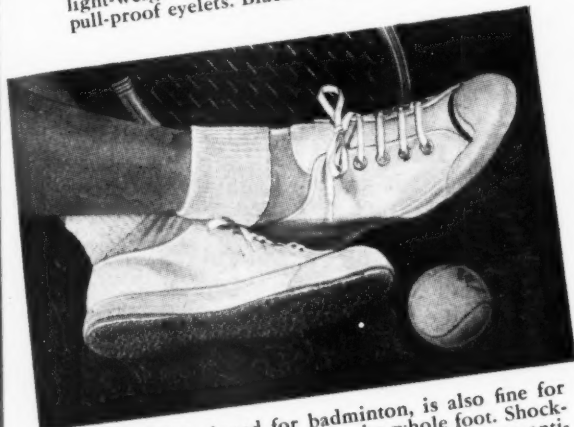
FOR EACH FIELD OF SPORTS



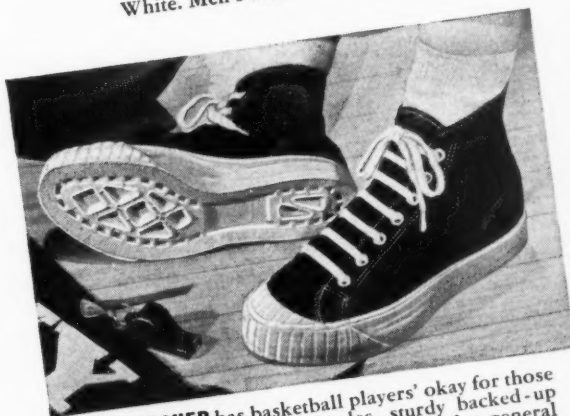
**SURESHOT** takes top-flight basketball honors for the speedy suction sole that stops on a dime. Other prized features are: Shockproof Arch Cushion and insole; light-weight construction, full-breathing uppers and pull-proof eyelets. Black or white, Men's sizes, 5 to 15.



**COURT KING** is tops for all court games. Special molded pebble outsole assures maximum traction on hard surfaces. Shockproof Arch Cushion and heel-toe insole rest feet and legs for fast going in action. White. Men's sizes 5 to 13. Women's, 2½ to 10.



**COURT ACE** designed for badminton, is also fine for tennis. Lace-to-toe style braces the whole foot. Shockproof Arch Cushion and heel-toe insole. Crepe anti-slip outsole. Cool Army duck uppers, are loose-lined. White. Men's sizes 5 to 13. Women's, 2½ to 10.



**BIG LEAGUER** has basketball players' okay for those deeply molded, anti-slip soles, sturdy backed-up construction. This is also a fine shoe for general sports. Cushion Shockproof heel eases pounding. Black. Men's sizes 6 to 14. Boys' sizes 2½ to 6.

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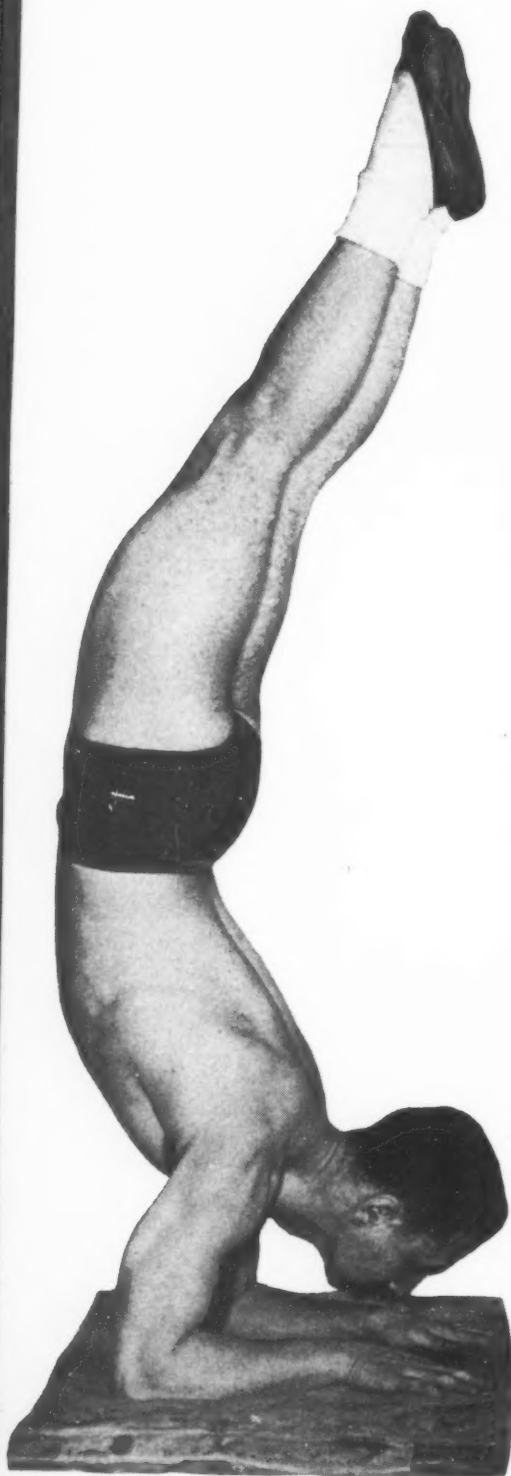
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relaxing  
13.



# BALANCING

By JACK MILLER



**Forearm Stand:** Notice how high the head is held—an important detail. Also note that the feet are directly above the head.

**B**ALANCING is one of the most worthwhile activities in the physical education program. A safe, challenging activity, it requires no special equipment, is easy to teach, and is adaptable to large groups. What's more it develops strength, confidence, and poise; and furnishes a good outlet for the teenager's large store of extra energy.

Almost every boy has, at one time or another, attempted to do a few headstands and handstands. The will certainly is there. The way must be pointed out.

And the way isn't particularly long or hard. In fact, the foundation for nearly all balancing consists of three stunts—the most popular of which is the handstand. Since the handstand also happens to be the most difficult of the basic balances, it should be taken up last.

The student should start with the headstand and the forearm stand. There are two reasons for this. First, they are much easier to learn and thus tend to stimulate interest in the activity; and, second, they orient the beginner to the upside-down position.

**Headstand.** The instructor should see that all these basic directions are carefully observed.

1. Place the hands shoulder-width apart, palms flat on the mat, fingers spread and pointed straight ahead.

2. Place the *forehead* on the mat approximately one foot in front of the hands.

3. Raise the hips as high as possible by moving the feet closer to the hands.

4. Lift one foot off the ground about six inches and kick off with the other foot.

5. While in the balance, keep the hips stiff, knees straight, and toes pointed. Above all, keep a gentle arch in the back. This is very important, for it is exceedingly difficult to do a headstand with a straight back.

If the balancer finds the kick-up difficult to learn, a classmate can help him by lifting the leg which is off the ground while the balancer kicks off with the other one.

Then, after the balancer kicks off with his other leg, the helper can hold both of his feet until he gets

into the proper position. This additional help should be removed as soon as possible.

Next in line after the headstand is the forearm stand. The student will find it a little more difficult, but not too much so.

1. Place the forearms on the mat parallel to each other and shoulder-width apart.

2. Spread the fingers and point them straight ahead.

3. Keep the shoulders well in front of the elbows.

4. Keep the hips as high as possible.

5. Lift one foot in the air and kick off with the other one.

6. Keep the hips locked, knees straight, and toes pointed. Most important of all, **KEEP THE HEAD UP.** This is the secret of the whole balance.

Someone can assist the balancer the same way as in the headstand.

The student will discover that the handstand, which is the basis for all advanced balancing, is the most difficult of the three balances, but he will also find it the most fascinating and by far the most useful.

The balancer will find it extremely helpful to practice it against a wall, kicking up and using the wall for support. It is wise to place a mat right next to the wall so that the balancer can have the safety of the mat as well as the support of the wall.

If a helper will catch the balancer's legs as they come up and place them against the wall, the balancer will be able to get an idea of what the position is like.

Once the balancer is in the position, he should keep his arms straight and lock his elbows. Locking the elbows takes the weight off the muscles and puts it on the bones, which are much more able to support it. This helps keep the beginner from collapsing.

The additional help in bringing the balancer's legs against the wall should be done away with as soon as possible.

And now for the steps to be followed:

1. Place the hands about one foot from the wall, shoulder-width apart, fingers spread and pointed straight ahead.

2. Hold the head up, as if trying to look straight ahead.

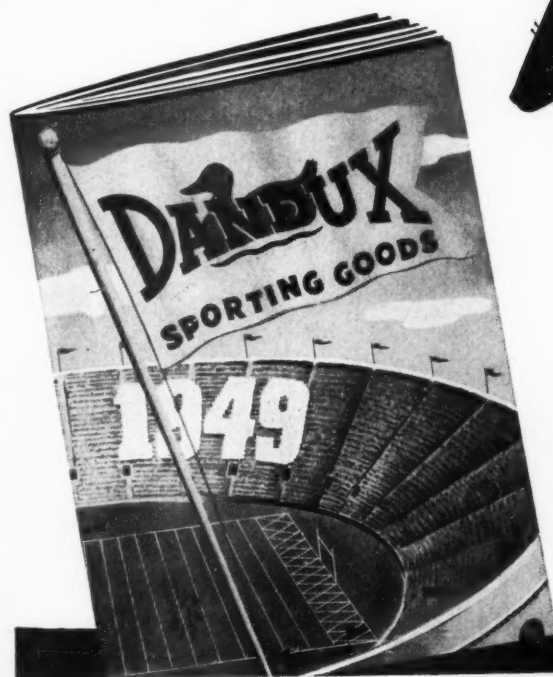
3. Keep the shoulders slightly in front of the hands, with the weight shifted forward.

4. Place one foot just a little to the rear of the body, and extend the other one to a posi-

# IN FOOTBALL



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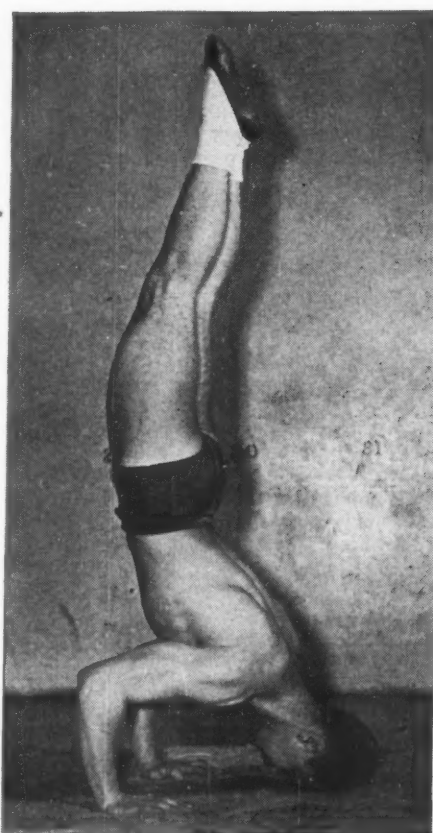
tion directly in back of the body. The position at this point is the same as a runner's in his starting position, except that the palms of the hands are flat on the ground.

5. Lift the foot which is extended and back, about six inches off the ground, and use the other foot, which is almost directly under the body, to push off with.
6. After getting into the handstand position, with the feet against the wall, concentrate on form, as follows:
  - (a) Keep the arms straight with the elbows locked.
  - (b) Hold the head as high as possible.
  - (c) Keep the hips locked, knees straight, and toes pointed.
  - (d) Keep a slight arch in the back.
  - (e) Make sure the shoulders at this point are directly over the hands.

*Form is the determining factor in learning to balance!*

7. Once the correct form is assumed, kick away from the wall about three inches and try to hold the balance.

After the boy is able to kick away from the wall and stay in the handstand position, he should begin practicing without aid of the wall.



**Headstand:** Note that the forehead is set about a foot in front of the hands. The hands are shoulder-width apart, fingers spread and pointed straight ahead; while the knees are straight, the toes pointed, the hips stiff, and back slightly arched.

Sometimes a boy may over-balance—permit his feet to go too far in front of his head—and thus fall over on his back. He should, in such a predicament, tuck his head and roll out of the position.

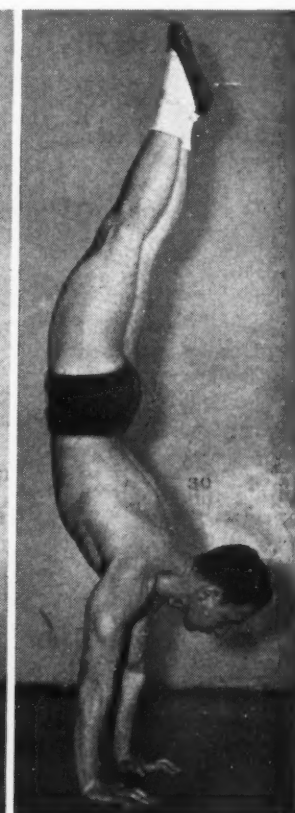
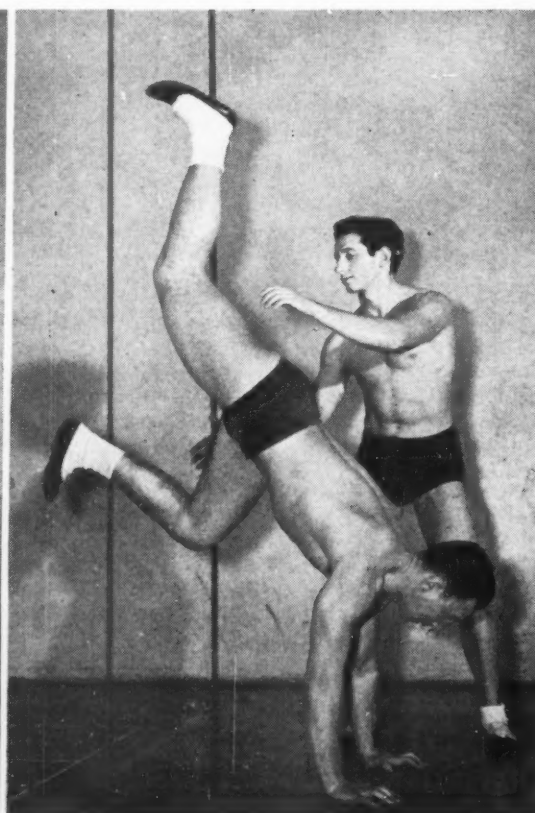
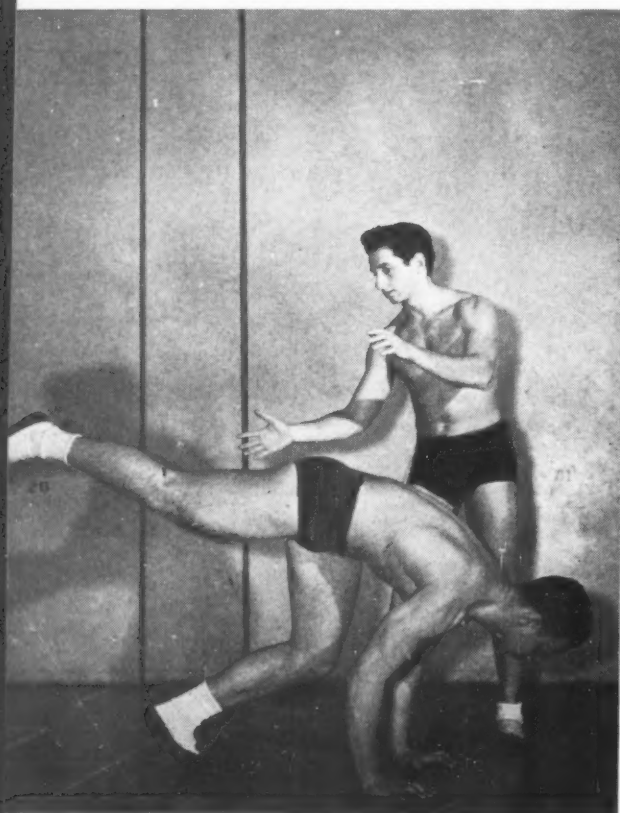
The mastery of several controls will aid the boy in maintaining his balance. To correct an over-balance position, he should press against the mat as hard as he can with his fingertips. If enough force is applied, he won't end on his back.

If, on the other hand, he finds that he is falling into an under-balance position—that is, his feet are falling back to the position from which he started—he should bend his arms slightly and lower his head.

There are a few points to remember in regard to all three balances. First, form is very important; it is the most important single factor involved in balancing.

Secondly, the beginner may accidentally catch the balance a few times before he has really learned it. This is good in that it gives him encouragement. But he will probably lose the knack of it in a few days and not be able to do it again for quite some time. And then he will catch it again—only this time for good.

Be sure to warn the balancer about the period during which he (Concluded on page 60)



**Handstand:** As the balancer starts kicking up, the shoulders are in front of the hands, the head is up, and the spotter is ready to catch the feet. As balancer reaches halfway position,

the head is still up and the spotter is waiting for the feet to come a bit higher before grabbing them. Note, in final position, how feet, shoulders, and hands are in direct line.



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A boxing class at Lincoln Park (Mich.) High School, closely supervised by physical education instructor Arch Steel.

## A Safe and Sane Schoolboy Boxing Program

By JOHN M. GIANNONI and JAMES LOVEALL

**E**VEN the staunchest proponent of high school boxing will admit that the opposition to it is large, loud, and lucid. Thanks in great part to the unsavory cast of the professional game, most school administrators possess a distorted view of the sport. Having no background in it, they are inclined to pick up all the arguments against it and tend to look with suspicion upon anyone attempting to promote it on a high school level.

In general, it may be said that *the objections to boxing as a school sport are almost in direct proportion to the objector's distance from it, and that boxing's staunch supporters are almost invariably those who know the sport well.*

On the other hand, it is only fair to state that the critics of boxing are not entirely to blame for their erroneous picture of the sport. It is, unfortunately, an activity which lends itself to a particularly vicious type of sensationalism in newspaper reporting. Such phrases as "punch drunk," "kayo," and "cauliflower industry" originated in the press room and have done a fine sport irreparable harm.

If the elements which have given the sport its unfortunate reputation were indigenous to it, boxing would find few supporters among the educators. But this is not the case.

High school boxing, when prop-

erly handled and competently coached, conforms to the most healthful philosophies of physical education. No coach who has watched that gangly boy of fifteen gradually lose his awkwardness, who has seen the fear and uncertainty leave his face, has seen him, under sympathetic instruction, slowly gain in confidence, poise, and bodily grace, can doubt this. The close relationship between psychological health and the sense of accomplishment is nowhere more apparent than here.

Careful planning and organization are, of course, essential prerequisites of the successful boxing

program. At Lodi High School, under a rotating "block" system of physical education activities, a five-week course in boxing is given to all freshman, sophomore, and junior boys. Each boy advances year by year from elementary through intermediate and advanced instruction. Seniors do not take boxing, but may participate on the school boxing team if they so desire.

The following outline indicates the methods and procedures of our basic or "Freshman" course:

### FRESHMAN YEAR

#### First Lesson

1. Explanation of the philosophy of boxing at Lodi Union High School.
2. The use and care of equipment.
3. Explanation of what is expected of each student and the program to be used during class.
4. Demonstration and explanation of foot movement. Have students fall in and assume the foot position of a boxer.

#### Second Lesson

1. Review No. 4 of Lesson One.
2. Demonstration of the movement of the feet—forward, backward, to the right, and to the left.
3. Have students fall in, and at a command, move in the desired direction.

(Continued on page 24)

**A**S ITS readers well know by this time, *Scholastic Coach* holds no brief for the sport of boxing—when conducted on anything but a sound, wholesome, educational level. Properly supervised, however, the sport can make a good contribution to the school program. Here is how one California high school—Lodi Union High—safely and sanely handles the sport. John M. Giannoni serves as classroom boxing instructor and James Loveall as boxing coach.

A complete

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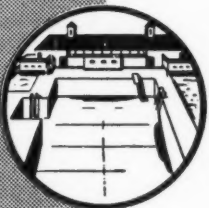
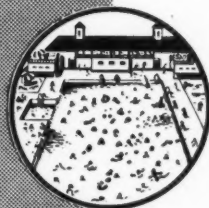
**DISINFECTING SPRAY**—Perchloron solution is recommended as a germicide, and deodorant for the walls and floors of showers, lockers, toilets and walkways which are subject to contamination.

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### Third Lesson

1. Review No. 3 of Lesson Two.
2. Demonstration of the three-step movement: forward, backward, to the right, and to the left.
3. Have students practice en masse the three-step movement at command.

### Fourth Lesson

1. Review No. 3 of Lesson Three.
2. Each student goes to the middle of the ring and shadow boxes while the rest of the students check for mistakes, as to the movement and position of the feet.

### Fifth Lesson

- Review No. 2 of Lesson Four. *Note:* Stress at this point is placed on footwork as it is a most important part of boxing.

### Sixth Lesson

1. A short review of Lesson Five.
2. Demonstration and explanation of the position of the hands and head. *Note:* Be very careful that each student has the correct position of a boxer.
3. Have each student enter the center of the ring and shadow box while other students watch for mistakes. *Note:* Make corrections as often as necessary and demonstrate so students can see the common faults.

### Seventh Lesson

1. Review No. 3 of Lesson Six.

## FRESHMAN CLASSROOM RATING SHEET

Name \_\_\_\_\_ Name \_\_\_\_\_

	Rounds	1	2	1	2
FORM (Take into consideration: execution of punches, position of hands, feet and body carriage)	Excellent	4			
	Good	3			
	Fair	2			
	Poor	1			
BLOCKING	Excellent	4			
	Good	3			
	Fair	2			
	Poor	1			
COUNTER PUNCHING	Excellent	4			
	Good	3			
	Fair	2			
	Poor	1			

2. Demonstration and explanation of the left jab and the counter left jab.
3. Have each boy pair off with other boys of equal height, weight, size, and natural ability. This is very important.
4. At the command "hit," have one boy hit with the left jab and the other block. Reverse this procedure several times during the period.

Total \_\_\_\_\_

Grade \_\_\_\_\_

### NORMS

21 to 24 — A  
16 to 20 — B  
10 to 15 — C  
7 to 9 — D  
below 7 — F

### Eighth Lesson

1. Review No. 4 of Lesson Seven.
2. Now the boys are ready to move into the middle of the ring and box, using only the lead left jab and the counter-punch left jab. *Note:* Stress the proper block against the left jab, and the proper execution of the left jab.

### Ninth Lesson

Review No. 2 of Lesson Eight for the full period. *Note:* We proceed slowly at this point because of the difficulty the boys encounter in coordinating the movement of the feet with the hands and proper body carriage. Correction of the common faults are done by the students not participating. At the end of the period, the instructor demonstrates the correct usage of the left jab, counter-punch left jab, foot positions, and all fundamentals taught so far in the program.

### Tenth Lesson

1. Review Lesson Nine briefly.
2. Demonstration and explanation of the counter-punch right cross over the left lead punch.
3. Have each boy pair off with his partner and practice the right cross at command.
4. Have each pair box in the ring—one of them as designated by the instructor, using the lead left-jab and the other boy using the right cross counter-punch. At the command "Change," the boys reverse the above procedure.

### Eleventh Lesson

1. Review No. 4 of Lesson Ten for (Continued on page 42)

## RATING SHEET FOR INTERMEDIATE AND ADVANCED BOXING

Name \_\_\_\_\_ Name \_\_\_\_\_

	Rounds	1	2	1	2
AGGRESSIVENESS	Excellent	4			
	Good	3			
	Fair	2			
	Poor	1			
EXECUTION OF PUNCHES	Excellent	4			
	Good	3			
	Fair	2			
	Poor	1			
FORM (Take into consideration only position of hands, feet, and body carriage)	Excellent	3			
	Good	2			
	Fair	1½			
	Poor	1			
BLOCKING	Excellent	4			
	Good	3			
	Fair	2			
	Poor	1			
COUNTER PUNCH (Add one point for each counter punch)					
CLEAN HITS (Add one point for each clean hit made by the contestants.)					

Total (Boxing Skill) \_\_\_\_\_ Grade \_\_\_\_\_  
Total (Clean Hits) \_\_\_\_\_ Grade \_\_\_\_\_

# YOURS



*for the Asking*

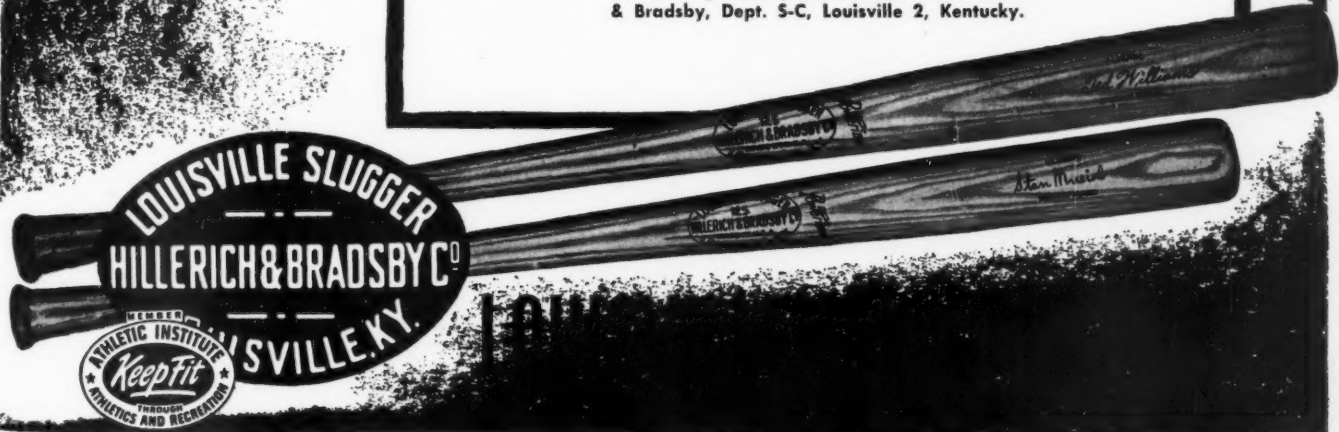
### **The Famous Slugger Year Book**

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# Baseball Fundamentals

(Continued from page 7)

*How about the arm and legs, etc.?*

A good throwing arm is perhaps the most basic piece of equipment. After all, you can develop as a hitter and you can learn all the finer points, but you can't do much with a weak arm.

The legs are important, too, of course. A catcher's legs go pretty fast. And it pays to protect them as much as possible with shin guards and shin protectors.

Insofar as the protection of the fingers is concerned, my advice is to always keep the thumb inside the first finger and be sure to have a fully relaxed hand. You'll probably get hit on the fingers and get bruised, but you'll never have a broken finger. I played 20 years in the big leagues and never had a broken finger.

*What are some of the things a catcher should concentrate on?*

The first thing he should do is concentrate on receiving the ball in the center of his body. By doing so, he will always be in a position to throw. And every time he throws a ball, either to the pitcher or anyone else, he should always take a step. This is very important since it makes for accuracy.

If a boy worries about his throw to second base, he should always throw the ball right over the pitcher's head and he'll seldom miss his target.

As for base stealing—well, you sense those things. A wise analysis of the situation will answer anything. A catcher should always watch the opposing manager or coach as he is giving signals. Once in a while he will be able to catch a steal sign. When he does, he should keep it to himself.

Certain men are sent down more than others. When these men reach first, that's the time to be particularly alert for the steal. Now let us assume there is a man on first with a good hitter, who happens to be slow, up at the bat. This situation will often dictate a hit-and-run. An alert catcher can call for a pitch-out and nail the runner.

In other words, a good catcher will always determine the opponents' fast runners and good hitters, and apply this knowledge to the particular situation.

## BATTING

by Rogers Hornsby

*What is the most important factor in successful hitting?*

The most important thing is to be ready to hit at all times, and to offer at pitches only within the strike zone.

*What about the stance at the plate?*

I would suggest that a fellow take his natural stance. For example, if he likes to stand up close to the plate and this is natural for him, it is perfectly all right. If he likes to stand back in the middle of the box or in the fore-end or up in the front end, whichever is natural for him is okay.

*How does he determine what is natural for him?*

He has to shift around in the batter's box to discover that. The idea is to switch around and find the position which best enables you to meet the ball with the good hitting surface of the bat.

*How about the placement of the feet?*

I would suggest that the batter have his weight evenly balanced to begin with. The important thing is to have the bat and arms away from the body, back in the hitting position, ready to hit at all times. Then you won't have to go through any extra movements when the pitcher delivers the ball. This perfects the timing of the swing.

*How about the pivot?*

As the bat goes back to hitting position, the weight shifts to the rear leg. You get your power off the rear leg, the arms, and the follow-through. You can pivot or stride

in any direction you care to, because you do not get your power off the front foot.

*How about the wrist action?*

The fellows who "break" their wrists when they contact the ball, put additional power behind their swing and thus get extra distance.

*Would you recommend that a youngster concentrate on hitting to all fields?*

My advice to all hitters is to walk up to the plate and try to hit the ball through the middle of the diamond, right back through the pitcher's box. When you're hitting the ball through the middle of the diamond, you're timing the ball perfectly. You're meeting it on the fat part of the bat and you're sending it into the greatest safe area (center field).

Occasionally your timing will be off a bit so that you will be swinging early, meeting the ball just enough in front to pull it into left. And sometimes the pitcher will be throwing the ball by you, so that you'll be hitting it into the opposite field, into right.

*How might the hit-and-run play be best handled?*

The object of the hit-and-run is to try to hit behind the runner or runners. If there's a man on first or men on first and second, the object is to hit the ball on the ground into right field to advance those runners.

*How about a word on bunting.*

In my opinion, bunting for a sacrifice is the easiest thing a man can do with a bat in his hands. He must wait for the ball to come up to and over the plate within the strike zone,



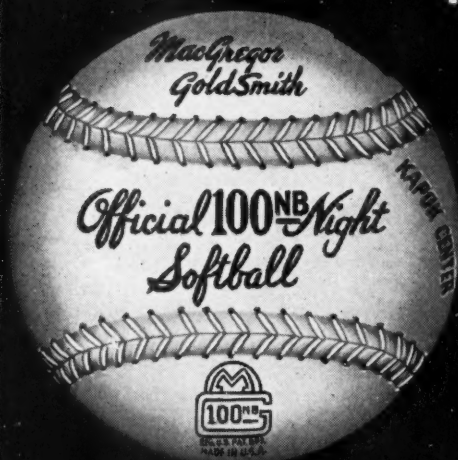
**FIELDING:** If the ball is hit fairly hard and directly at you, come in on the ball if you have time. Play the ball. Don't let it play you. As the ball nears you, set yourself with the feet comfortably spread, right foot slightly behind the left, body low, knees well bent, back fairly straight, and eyes glued on the ball.





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and bunt the ball out in front of the plate. He should come right around and pivot towards the pitcher, keeping the bat out in front on a perfectly level plane.

### OUTFIELDING by Babe Ruth

*What are some of the basic things an outfielder should know?*

Knowing the batter is the first thing—is he fast or is he slow, and to what field does he hit? Second, you must judge the speed of the runner going from first to second or from second to third or all around the bases. Then if a man is on first base, especially a slow man, and you have a fast man up there hitting, and he happens to hit a ball to right field, you can often catch that slow man going to third. At any rate, if you have a good arm and you watch that runner, he won't risk an advance.

If you have a good arm and keep your head up, you may occasionally throw the ball to first base and pick off the man who hit the ball, after he has rounded the bag.

*In other words, when a batter gets a little over-confident or careless and takes that big turn around first, the right fielder, if he can throw accurately and with strength, can pick him off first base?*

Yes, if he keeps his head up. I've seen Dixie Walker do it and it's a great play.

*What is the next point—after studying the batter and the runners on base?*

Never back up on a ball. Always run to a spot where you think the ball will come down and try to come in on the ball. This is the fastest and surest way there is of making the catch.

*How important is it for the outfielder to study the weather conditions?*

The weather conditions naturally mean a lot, as a strong wind can either retard, pull, or carry a ball. The easiest way to determine the direction of the wind is to look up. Most parks have flags up there and they're always waving, showing you which way the wind is blowing. And you can play accordingly.

Then you also have to watch the pitcher. He can help a lot by pitching according to the way you are playing. If he pitches on the outside and you're playing over to the left, the batter will likely hit the ball to right and make you look bad. But if the pitcher makes the man hit to left, as he should, then you'll make the play.

*How about playing the sun field?*

You've got to play the ball on the side of the sun or on its outside circle. Never try to get that ball in the middle of it. Using the gloved hand as a shade when the ball descends, is also a big help.

*How should the outfielder's throw be made to the infield and to the plate?*

Always throw the ball on one hop. Never try to throw it on the fly. When the catcher gets the ball on the fly, the man running into him can hit him an awful bang. But if the catcher gets the ball on a hop, he can brace himself and be ready for that bump. So always throw the ball on a hop for the protection of your own player.

Another thing: A low, bounced throw is usually faster and more accurate.

*How should an outfielder hold his hands in catching a fly ball?*

Always catch the ball above the waist. That is, in front of your face. If you should drop the ball up there, you always have a chance to grab it again before it falls to the ground.

The hands should also "give" with the catch. In addition to facilitating the catch, this helps put the arm back in throwing position.

### MANAGING by Connie Mack

*First of all, how would you build a batting order?*

The lead-off man should have a great eye. And he should be a good waiter, one who can take a strike, then take a ball and get a walk. With three balls on him, he should be able to take two strikes and then hit that third ball for a fare-you-well.

*And who would hit No. 2?*

No. 2 should be an exceptionally good bunter who, when necessary, can beat out that bunt. The No. 3 man should be a left-handed hitter who can pull the ball into the hole between first and second.

*And how about the No. 4 hitter?*

He should be a real slugger—a man who can hit a long ball. We always have the best hitter on the team batting fourth. No. 5 should be a batter the pitcher shouldn't be able to walk. If the fourth man, that long-distance hitter, fails to bring in the runners, then the fifth should be able to do so.

*In a sense, then, your second best hitter would hit fifth?*

Yes, and Nos. 6, 7, and 8 should also be good hitters. While No. 8, who is generally the catcher should not be classed as a good hitter, Nos.

(Concluded on page 39)

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# The Alhambra Floods

**A**LHAMBRA Union High School of Martinez, Calif., first thought of lighting its athletic field in 1937. Interest was keen at the time, but when the cost was estimated in the vicinity of \$60,000, the idea was dropped.

It stayed "dropped" for nine years. In 1946, the Principal, the Chairman of the Board of Education, and the Superintendent of Schools were again approached with the idea of lighting their field.

And again they demurred. It was perfectly understandable, too. Wouldn't the post-war bids be even higher than those received nine years before?

Surprisingly, the answer was "no." The school men were assured that a Class A installation could be had for approximately \$30,000. Upon this assurance, they agreed to allow the lighting engineer to prepare preliminary drawings and to present the proposed installation, costs, and probable revenue to the school board.

This was done quickly and efficiently, and the school board was "sold." It flashed a "green light" and the project got underway. It was completed a few short months later to the entire satisfaction of all—as this letter from the Superintendent of Martinez Schools (Mr. Forrest V. Routt) to the lighting engineer (Mr. Robert Lee Sawyer, Jr.) will attest:

Dear Mr. Sawyer,

The sports lights on the football and baseball fields of the Alhambra Union High School are now completed and the whole community is happy and proud. If it had not been for your interest and enthusiasm, we probably would not have had them for some time to come. At the time when we were about ready to give up the idea, you created new interest and showed us how the installation could be made at a figure within our reach.

You made an illumination layout and spotting diagram blueprints. You met with the school board and discussed with them classification of layout, probable revenue, and rough cost estimates. Finally and of great importance, you advised concerning the services of a consulting electrical engineer who would handle specifications, bids, and supervision.

Acting on your suggestion, we employed a man who has given excellent and thoroughly satisfactory services. The school board and I appreciate the interest you have taken and the help you have given.

Sincerely yours,  
Forrest V. Routt

The combination football-baseball lighting layout, which has now been in operation for two years, follows the NEMA recommendations for Class A practice and includes the following.

- (a) Wiring for 240 1500-watt floods.
- (b) 10 steel taper tube poles, 100 feet high, equipped with maintenance platforms.
- (c) G.E. L-69 Floods.
- (d) Underground wiring.
- (e) Individually switched lights.
- (f) Protected pad and metering location.
- (g) Complete public address system.

All in all, the Alhambra plant (as you may note in the blueprint of the layout on page 40) contains 10 poles carrying 24 floods each—a total of 240 lights, which meets Class A specifications.

The soundness and attractiveness of the plant are such that it was adjudged the Merit Award winning entry at the 2nd International Lighting Exposition and Conference sponsored by the Industrial and Commercial Lighting Equipment Section of the National Electrical Manufacturers Association.

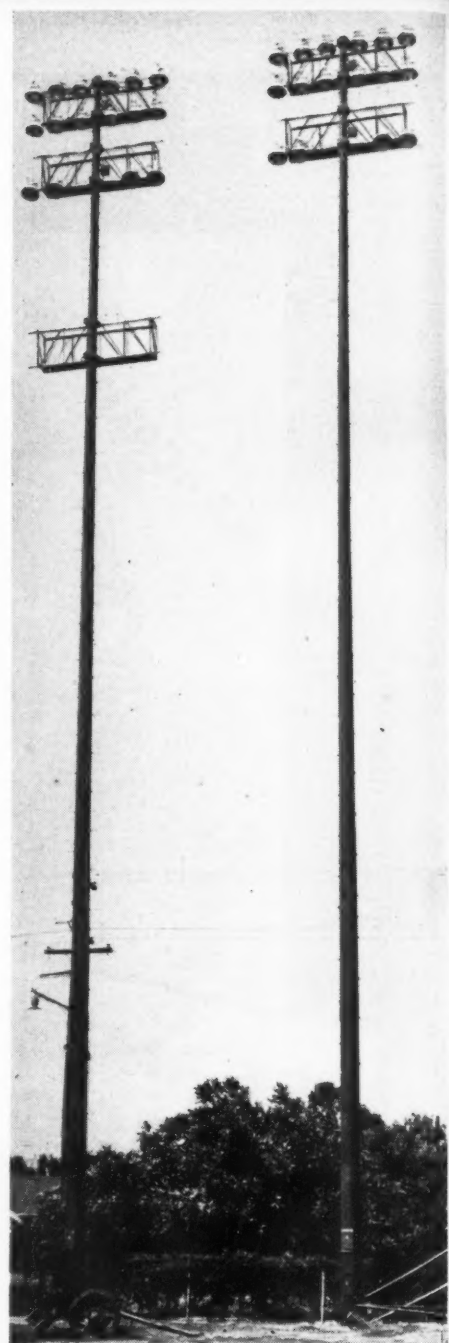
The cost of installation with reference to the anticipated revenue shaped up as follows:

#### A. Industrial leagues leasing the field

1. School receives 30% of gross gate.
2. Estimated attendance—2000 tickets @ 75¢—number of games of baseball and football per season, 12; or a gross revenue of \$18,000. 30% of gross—\$5,400.

#### B. High school games

1. Estimated attendance—2,000.  
Student tickets—500 @ 25¢  
General admission—1,500 @ 75¢



The Alhambra lighting system possesses 10 of these 100-foot steel poles, each of which contains 24 floods (both medium and wide beams). This conforms to Class A specifications (NEMA).

Total (per game)—\$1,250.  
Number of games per season, baseball and football—12  
Total receipts—\$15,000.

#### C. Total anticipated

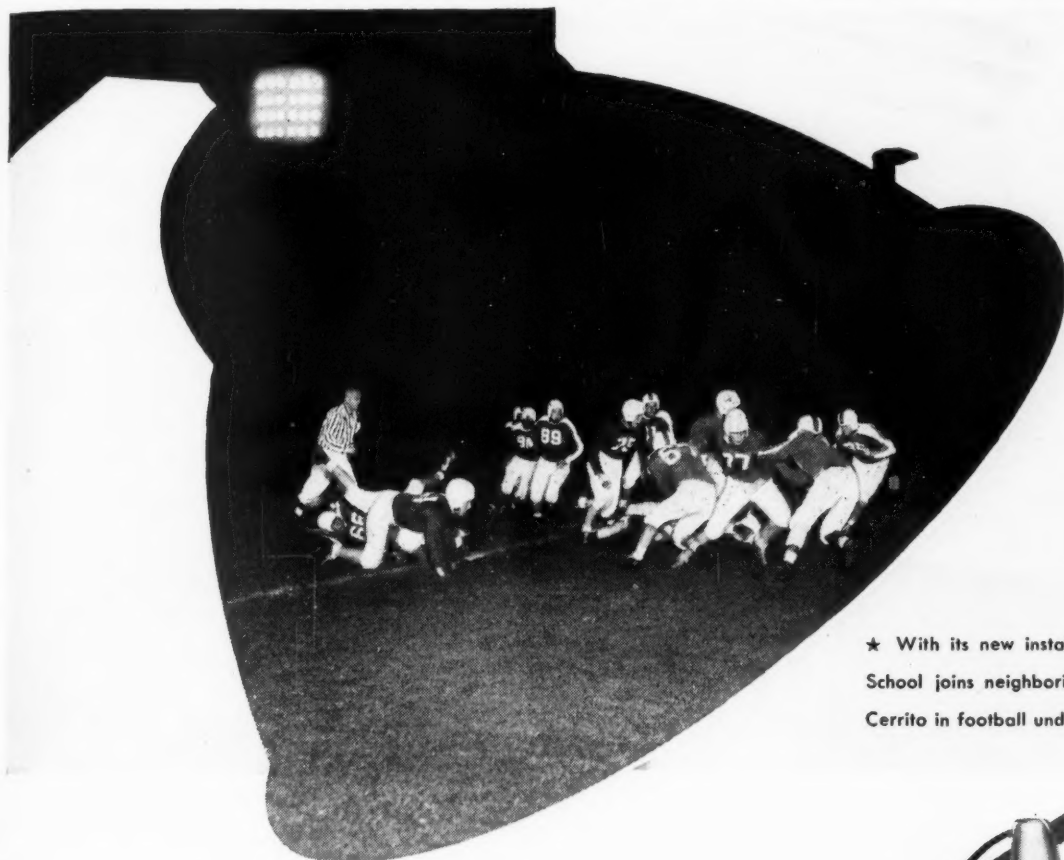
Revenue per season—\$20,400.  
Less maintenance and operating costs—\$960.  
Net profit—\$19,440.

It followed, therefore, that the installation could pay for itself in two years.

Here is what Karl O. Drexel, director of athletics at Alhambra, has to say about the new floodlighting plant:

(Concluded on page 40)

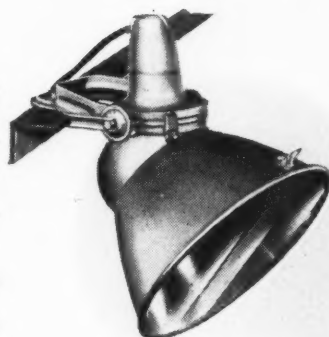
## California students light their own football field



★ With its new installation, Piedmont High School joins neighboring Mt. Diablo and El Cerrito in football under G-E floodlights.

Witter Field at the Piedmont, California, high school is an example of successful, up-to-date floodlighting on a modest scale. The entire cost was carried by the students and a friend of the school. Impressed by the undergraduates' enthusiasm, the Board of Education increased the field's seating capacity to handle the much larger crowds at night.

Uniform illumination, free from glare, is provided by the G-E L-69 floodlight. Installation was simple—planned, ordered, and executed as a standard G-E "144" lighting system.



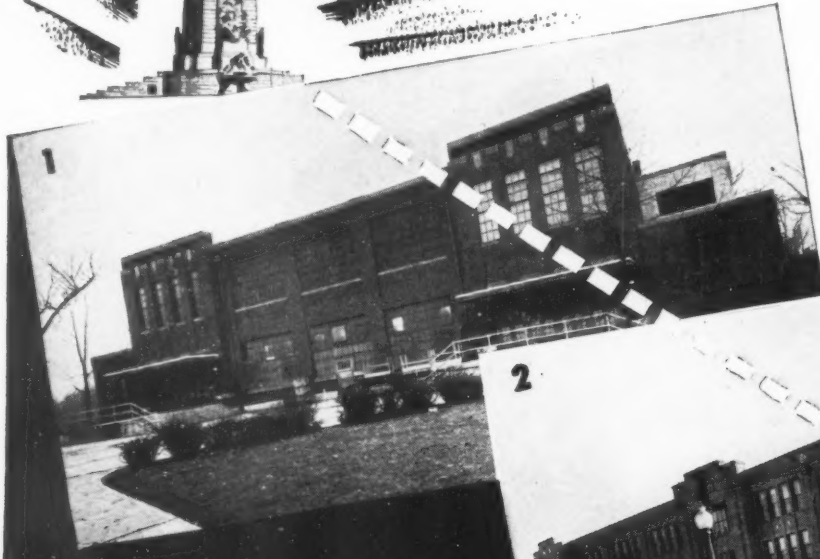
**Free Plans Available**—This is "the book" that contains 38 complete floodlighting plans for sports and recreation. One is the "144" lighting system used at Witter Field—144 G-E floodlights on six 80-foot steel poles—complete with a list of all material required down to concrete and paint. Among other plans are tennis courts, volleyball and 12- to 48-lamp softball fields. Ask for it as GET-1284.

**The Sports-light**—This is the floodlight used at Witter Field—G.E.'s L-69. It gives more light per unit, more light per watt, is easier to install and cheaper to maintain than any other comparable unit. It's so good that four major-league parks use it, so economical that it's the favorite for sandlot softball. Bulletin GEA-4835 gives complete description and prices.

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## 3. BROAD RIPPLE HIGH SCHOOL

Vonnegut, Bohn & Mueller, Architects; Service Construction Co., General Contractors; J. L. Simmons Co., Inc., General Contractors

## 4. CRISPUS ATTUCKS HIGH SCHOOL

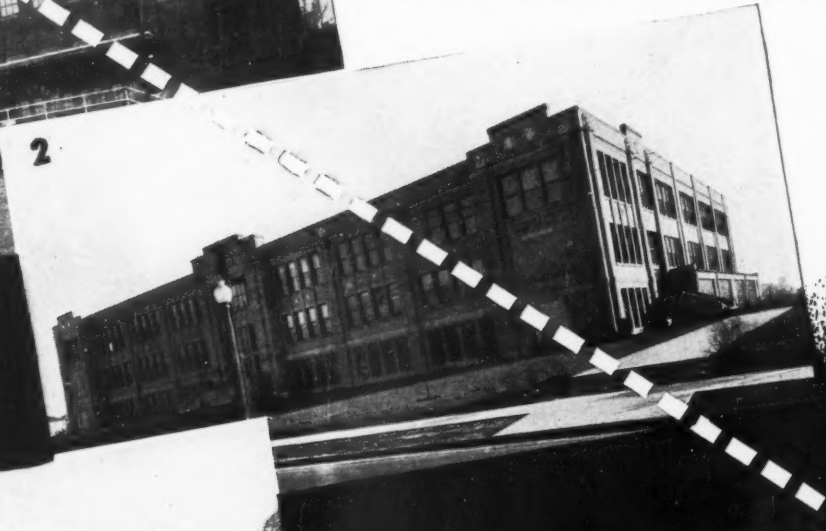
Harrison & Turnock, Architects; D. A. Bohlen & Son, Architects; Service Construction Co., General Contractors

## 5. THOMAS CARR HOWE HIGH SCHOOL

McGuire & Shook, Architects; J. L. Simmons Co., Inc., General Contractors

## 6. SACRED HEART HIGH SCHOOL

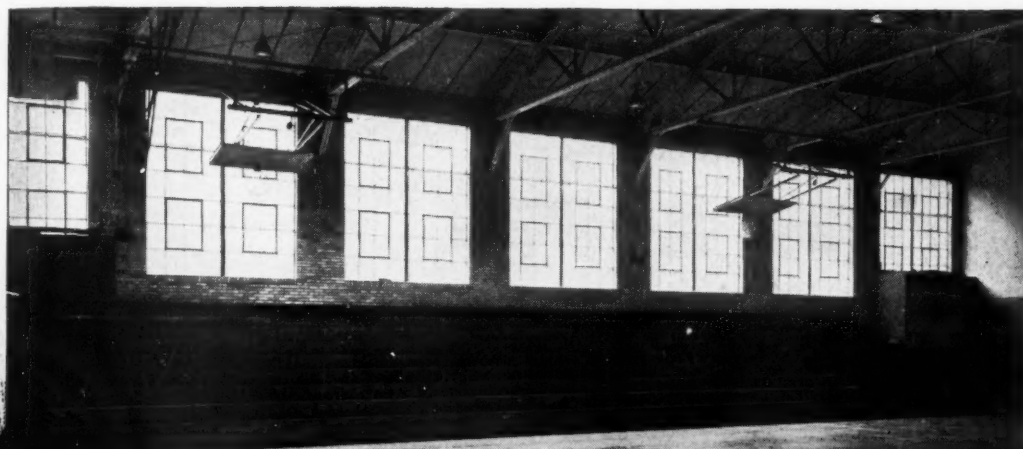
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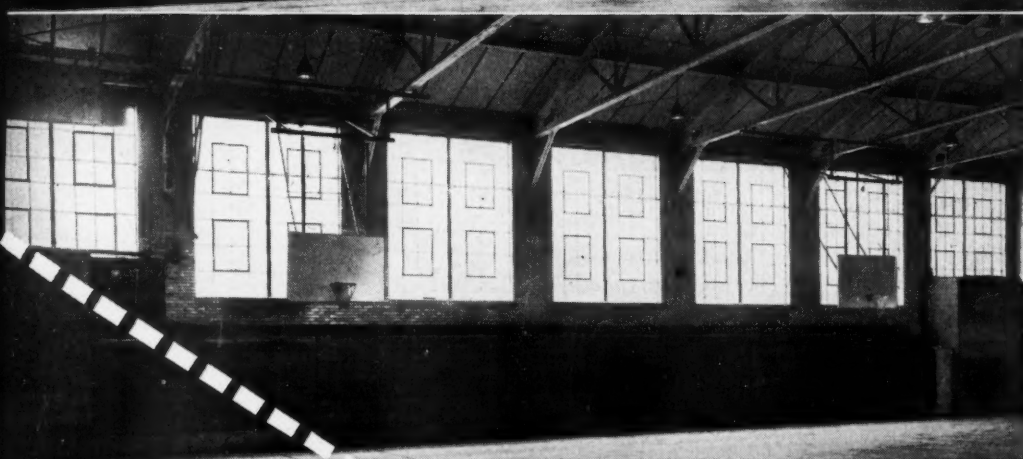


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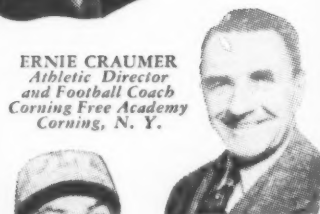


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## Mechanics of the Service and Volley

(Continued from page 10)

swing, so that the forward swing lacks speed and momentum when the ball is hit.

For the first year or so, the average player will be wise to hit both the first and second services in the same fashion. This will enable the player to develop a sound, dependable serve which eventually will become his second service.

### THE VOLLEY

At one time, a player with a strong service and sound ground strokes could hold his own with most opponents. Nowadays, however, a player must also possess a satisfactory net game to compete on even terms with experienced players. The ability to volley, hence, becomes a vital factor in determining the heights to which an individual may develop his game.

#### Right Way



Some important volleying fundamentals follow:

1. Use the Eastern forehand grip for the forehand volley and the Eastern backhand grip for the backhand volley.
2. Whenever possible, hit the ball with a downward stroke of the racket head. To do this, you must hold the racket head higher than the wrist. When handling balls below net height, slightly open the face of the racket.
3. Volley from a crouched position.
4. To reduce errors, hit the ball flat rather than slice or undercut it.
5. Use a shorter backswing than that for ground strokes.
6. Punch or slap the ball rather than stroke it.
7. Whenever possible, turn the side towards the net, even if it only involves pivoting from the hips.
8. Always lean the weight toward the net.

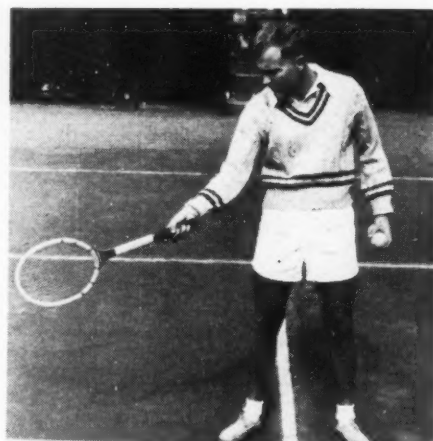
- (a) Hit off the left foot for the forehand volley and off the right foot for the backhand volley.
- (b) Make the follow through of the arm and racket in the direction of the opponent's baseline, not parallel to the net.

9. Don't hit the ball too early. This results in either a netted or short ball.

10. Do not relax after making a volley. Always anticipate a return. Inexperienced players usually are guilty of the following errors in footwork and stroking.

1. Standing up straight instead of bending the knees and crouching.
2. Dropping the racket head below the waist, thereby making it impossible to hit down on the ball.
3. Using the same grip for both the forehand and backhand volleys.
4. Hitting the ball off the right foot for the forehand volley and off the left foot for the backhand volley.
5. Hitting the ball too easily.
6. Not locking the wrist upon impact—rotating the wrist, instead,

#### ... Wrong Way



and thereby slicing or undercutting the ball.

7. Merely blocking or stopping the ball instead of hitting it.
8. Hitting the ball with a sharp instead of a gradual downward swing, thus either netting or hitting the ball to midcourt instead of close to the baseline.
9. A tendency to merely keep the ball in play instead of forcing the play by hitting the ball crisply and decisively.

It takes an experienced player to make the correct choice of shots when following a ball to the net. The beginner usually rushes the net



on weak shots and often finds himself either passed or compelled to hit a defensive return.

Possibly the most effective shot with which to come to the net, is a deep shot close to the opponent's baseline.

When learning to play net, the average player must expect to be frequently passed and forced into errors. In time he will become more careful in his choice of shots when attempting to get to the net.

#### EARLY-SEASON STRESS

Due to the shortness of the season, the high school coach has a difficult job preparing his squad for interschool matches and tournaments. In my experience with boys and juniors, I have found that the weakest parts of their games in early season have been:

1. Service — too many double faults.
2. Return of service—too many errors.
3. Lack of steadiness and control in ground strokes.

Any time spent practicing the above will be time well spent. Every day each player should serve several dozen balls, stressing control and accuracy. Also place a boy on the other side of the net, so that every time a ball is served, a teammate can practice the return of service. It is also important, when practicing service, that the boy serve in both the left and right service courts.

During the early part of the season, the boys should play for points rather than games or sets. The objective should not be to win the point as quickly as possible, but to keep the ball in play as long as possible. This will help develop steadiness and control.

The time will come when schools will not have one tennis team, but three, four, or five teams competing with other schools and among themselves. As long as the players are evenly matched, the thrill of keenly contested competition will be enjoyed by the beginner as well as the expert.

There is no reason why tennis should not be one of the most active and popular sports in the school program.

In closing, I would like again to draw your attention to the various sources of free aids for your tennis programs. This listing appeared at the end of my first article in March. There are two corrections: Both the Athletic Institute and the U.S.L.T.A. have nominal charges for their slide-films and movie films respectively.

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STATE	WINNERS	COACH	RUNNERS-UP	COACH	SCORE	RECORD
<b>ALABAMA</b>	A—Lanier, Montg'ry B—Corner	Jim Angelich P. B. Vines	A—Coffee B—Perry Cty.	Hayden Riley Carl Cooper	39-31 44-31	18-4 21-3
<b>ARIZONA</b>	A—Tucson B—Nogales	B. C. Doalen Harry O'Mealey	A—Amphitheater B—Tempe	George Genung Chester McNabb	53-36 50-45	— —
<b>ARKANSAS</b>	Big 6—N. Little Rock A—Fayetteville B—Ark. Sch. Deaf	H. B. Schwartz Glen Stokenberry Ed S. Foltz	Big 6—Fort Smith A—Van Buren B—West. Grove	John Thompson Clair Bates Charles L. McGrew	52-31 45-44 54-49	— — —
<b>COLORADO</b>	AA—Manual, Denver A—La Junta B—Sanford	Roy L. Byers Bob L. Hemphill Francis Dahm	AA—Colo. Springs A—Wheat Ridge B—Palisade	Emmet J. Andrews Mel D. Schwartz Jack Stewart	32-24 38-31 33-24	12-2 13-11 25-0
<b>CONNECTICUT</b>	L—New Britain M—Sacred Heart S—Touretellotte	Ernest Neipp Edward Conlan James P. Canty	L—E. Hartford M—Darien S—Morgan	Paul Gadding John Maher Norman Drew	58-46 41-31 62-31	16-8 — —
<b>FLORIDA</b>	A—Miami Sr. B—Daytona Bch. C—Havana	Vincent Schaeffer Kelly McBride Fred Strange	A—Jefferson B—Lake Wales C—Tavares	Bill Stewart William Crews Joe Jenkins	54-45 45-23 47-37	29-1 — —
<b>GEORGIA</b>	A—Roosevelt, Atlanta B—Perry C—Dasher Bible	O. V. Bruner Eric Staples Prewitte Copeland	A—Murphy, Atlanta B—Valdosta C—Montezuma	Joel Eaves Wright Bazemore W. H. Martin	29-23 42-30 43-41	14-8 28-5 17-3
<b>IDAHO</b>	A—Coeur d'Alene B—Orfino	Elmer Jordan Wilbur Montgomery	A—Burley B—Aberdeen	Rulon Budge Chris Leston	53-43 59-45	24-2 —
<b>ILLINOIS</b>	Mt. Vernon	Stanley Chagnon	Hillsboro	Fred Ewald	45-39	30-3
<b>INDIANA</b>	Jasper	Leo O'Neill	Madison	Ray Eddy	62-61	21-9
<b>IOWA</b>	Ottumwa	Fred D. Maasdam	Forest City	Del Mully	39-27	18-1
<b>KANSAS</b>	AA—Newton A—Russell B—Clearwater	John Ravenscroft Harold Elliot George Jeffers	AA—Wichita E. A—Buhler B—McCune	Ralph Miller D. M. Conner Leon Jursche	40-37 57-36 51-39	18-4 26-0 25-1
<b>KENTUCKY</b>	Owensboro	L. L. McGinnis	Lafayette	Ralph Carlisle	65-47	19-3
<b>LOUISIANA</b>	AA—St. Aloysius A—Many B—Hall Summit C—Bryceland	John Altobello F. E. Salter C. Jackson S. A. Gaddis	AA—Holy Cross A—Bossier B—Dehman Springs C—Florien	Brother Alfonso H. S. Jacks C. G. Hornsby L. B. Skinner	28-25 36-31 46-37 25-21	22-0 — — —
<b>MAINE</b>	L—Waterville M—Farmington S—E. Millinocket	Wallace Donovan Ronald Carlson William Redman	L—S. Portland M—Milo S—Kingfield	Fred Freise Richard Westcott Don Graham	51-42 54-35 48-46	25-3 — —
<b>MICHIGAN</b>	A—Central, Kalamazoo B—Coldwater C—St. Augustine D—St. Joseph E—Alpha	Robert Quiring Floyd Eby Harve Freeman Chester McGrath Gerhardt Gallakner	A—Arthur Hill B—River Rouge C—Eastland D—Gwinn E—National Mine	Kenneth Kelly Lofton Greene Donald Rogers Dominic Ghiardi Patrick J. Gleason	53-37 49-42 49-31 50-46 50-33	16-5 — — — —
<b>MINNESOTA</b>	Humboldt	Art Peterson	Mankato	Louis Todnem	47-35	19-5
<b>MISSISSIPPI</b>	Booneville	J. P. Box	Morton	Ivie Wilson	35-23	—
<b>MISSOURI</b>	Buffalo	Eddie Mathews	Rockhurst	Ralph Corman	57-44	36-2
<b>MONTANA</b>	A—Missoula B—Hardin	Ed Buzzetti Luke Dyche	A—Billings B—Fairfield	Roy Moran Gene Bourdet	67-56 59-44	20-6 —
<b>NEBRASKA</b>	A—Lincoln N. E. B—Seward C—Waverly D—Hildreth	Dawson Hawkins Tom McLaughlin Ralph Bowmaster Joe Sukovaty	A—Hastings B—Holy Name C—Chappell D—Brady	Roy Bassett Emil Engelbretson Carl J. Wells Elmo Cromer	35-32 33-29 42-23 42-33	19-3 — — —
<b>NEVADA</b>	A—Las Vegas B—Eureka	Pat Diskin Grant Davis	A—Carson City B—Alamo	Wilbur Young Joe Bodell	51-43 44-32	19-6 —
<b>NEW HAMPSHIRE</b>	A—Nashua B—Pinkerton Acad. C—Ashland	T. Morandas G. McKernan R. Snow	A—Manchester Cent. B—Hillsborough C—Belmont	J. Bronstein I. Shopes H. McLaughlin	33-23 35-31 34-28	20-2 — —
<b>NEW JERSEY</b>	IV—W. Orange III—Woodrow Wilson II—Neptune I—Fort Lee	Lawrence Rankin Albert Bass Joseph Coleman John Mardy	IV—Emerson III—Hillside II—Millburn I—Wildwood	Thomas Eckert Joseph Silver Frank Focht George Betz	33-31 45-43 62-59 49-44	21-1 23-4 24-1 19-6
<b>NEW MEXICO</b>	Lovington	Ralph Tasker	Tucumcari	James Rudd	49-37	18-7
<b>NORTH CAROLINA</b>	AA—R. J. Reynolds A—Hendersonville B—Trinity	Tom Beech Ted Carter Millard Coble	AA—High Point A—Kinston B—Camp Lejeune	A. J. Simeon Amos Sexton F. C. Ellington	38-23 52-38 34-32	18-6 — —
<b>NORTH DAKOTA</b>	A—Minot B—Lisbon C—Alexander	Peter Petrich H. K. Ulland A. R. Flaten	A—Wahpeton B—Oak Grove C—Marion	Ed Werre Herman Olson W. J. Kercher	47-37 54-43 48-36	23-2 — —
<b>OHIO</b>	A—Hamilton B—St. John	Warren Scholler Richard Bechtel	A—Cent. Catholic B—Wayne	Lawrence Boudy J. E. Martin	70-52 47-33	17-2 20-2
<b>OKLAHOMA</b>	A—El Reno B—Achille C—Onapa	J. E. Simmons Dudley Barnett	A—Enid B—Dale C—Victory	Dale Holt O. C. Walker G. Y. Fails	40-29 35-34 33-29	24-0 35-2 28-3
<b>OREGON</b>	A—Roosevelt, Portland B—Union	Rollie Rourke John Comisky	A—Marshfield B—Alsea	Bill Borchers Charles Stevenson	62-50 40-36	20-6 —
<b>PENNSYLVANIA</b>	Aliquippa	Sam Milanovich	York	Don Gockley	63-51	29-0
<b>RHODE ISLAND</b>	Pawtucket W.	W. E. Rutledge	LaSalle Acad.	Dan O'Grady	—	—
<b>SOUTH CAROLINA</b>	A—Gaffney B—University, Columbia C—McClellanville	H. W. Haliburton Bee Rhame Dave Watson	A—Darlington B—Mullins C—Westville	Bill Cain L. J. Hendrix E. B. Davis	34-31 48-39 38-34	18-5 — —
<b>SOUTH DAKOTA</b>	A—Aberdeen B—Miller	Mylo Jackson Robert Schroeder	A—Brookings B—Parkston	Harold E. White Lee M. Dolan	41-40 53-37	13-2 20-0
<b>TENNESSEE</b>	Humboldt	W. H. De Shazo	DuPont	Doyle K. Smith	46-38	44-0
<b>TEXAS</b>	City—Paschal, Ft. Worth AA—Texas City A—Memphis B—Martins Mill	Charlie Turner Dick Edwards L. E. McCulloch A. S. Slaughter	City—Milby AA—Brownwood A—French B—Big Sandy	Lee Beeson R. E. Warren Paul Carlisle Ford Kine	41-40 30-28 27-25 39-33	25-0 28-10 29-5 34-7
<b>UTAH</b>	A—Davis B—Brig. Young	Lynn Wilcox Rex Olsen	A—Bear River B—Amer. Fork	Darrell Hughes Don C. Overly	48-37 33-27	8-4 —
<b>VERMONT</b>	Montpelier	Leon Harvey	Rutland	Leo Keefe	50-27	15-2



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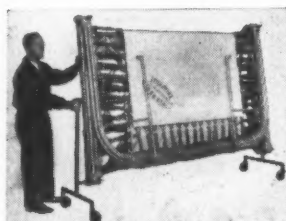
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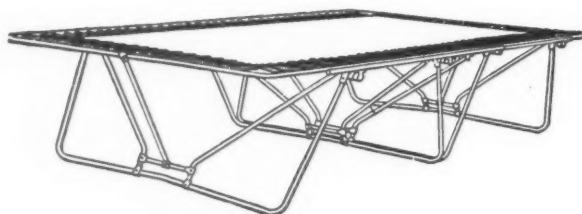
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## Time Savers

(Continued from page 14)

much of this work they should do at each practice, but the dosage may later be adjusted to meet the needs of the different squad members.

Next, Coach Winchester briefs his squad on starting, use of arms, proper breathing, and the necessity for developing a good stride.

The rest of the outlines are self-explanatory, usually dealing with running and other conditioning exercises. The squad members are instructed to follow the daily typed schedule for their event and are warned that each group will be checked every day.

Winchester also mentions that anyone needing extra help or information should always feel free to come to him. The Pittsburg coach possesses a duplicate set of outlines so that he may check the boys at any time during the practice session.

Boys working on an event, say on Tuesday, take that card out of the filing cabinet and refer to it while practicing. Hence, there is no excuse for anyone not knowing what he is to do each day.

Aren't the card outlines continually getting lost? Winchester says, "I have used these cards for three years and I haven't lost one yet; although I occasionally have to pick them up and bring them in."

The boys at Pittsburg prefer this system to the platoon or monitor plan whereby the coach assigns an experienced athlete to each event group.

Three-year letterman Bob Wilson states: "I like the job outlines better than the monitor or platoon system because this way we have direct contact with the coach and he knows what we're doing all the time."

Ray Tripp, senior letterman: "The job outlines sustain interest because everybody gets some attention, not just the stars. Then, too, the outlines enable us to do our work without wasting time waiting to see the coach. In this way, we are able to do our track work and still have time for other activities."

Tom Hook, track letterman who attended a small high school before coming to Pittsburg: "Even though the track squad here is twice the size of the school I formerly attended, I feel that this system gives me as much contact with the coach as I got with the smaller squad under a different system."

The greatest compliment of all lies in the fact that Coach Winchester's job sheets have been copied



verbatim by several coaches in and around the Pittsburgh area.

In fact, several coaches have stated, "The job sheets are life-savers for those of us who are not well-trained through experience or study in handling track, and they take a load off the minds of the coaches with know-how, too."

## Baseball Fundamentals

(Continued from page 28)

6 and 7 should be able to hit-and-run. We often put that play into good effect, especially with the sixth man.

*What is your feeling about pitchers who bat ninth?*

The pitcher should practice a great deal of bunting. In the spring, I tell my pitchers not to think of hitting the ball. But I want them to bunt continually, because they're called upon to do so more than any other player. It saves their strength and energy. And when they're called upon to bunt, especially when we're ahead, I don't want them to run. Running the bases tires them out and frequently hurts their effectiveness.

*What are some of the over-all principles in managing?*

When a man becomes a manager, he must make up his mind that he is going to manage the club himself. Nothing is more disruptive than to have several players try to run it with him.

The manager must make up his mind he is going to be scrupulously fair, that he is going to treat each player alike, and where discipline is necessary, it will be meted out to the stars as well as to the run-of-mill performers.

The manager must also show patience and faith, and have the strength to ride out the losing streaks that inevitably befall every team. He must thoroughly study not only the dispositions but the physical abilities of his players. And he must project this study to the opposing players. Knowledge of what each man can and cannot do is a basic prerequisite.

A good manager never asks a player to attempt anything the player cannot do. For example, if a man simply cannot hit the ball to right field, the manager should not ask him to try it, but should vary his strategy to capitalize upon the player's ability to hit to the other field.

A good manager should also play the percentages, crossing up the other club only often enough to assure percentage operation.



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# Alhambra Floods

(Continued from page 30)

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"Financially, the lights have enabled us to put some money into our student treasury, something we had not been able to do through our afternoon football and baseball games.

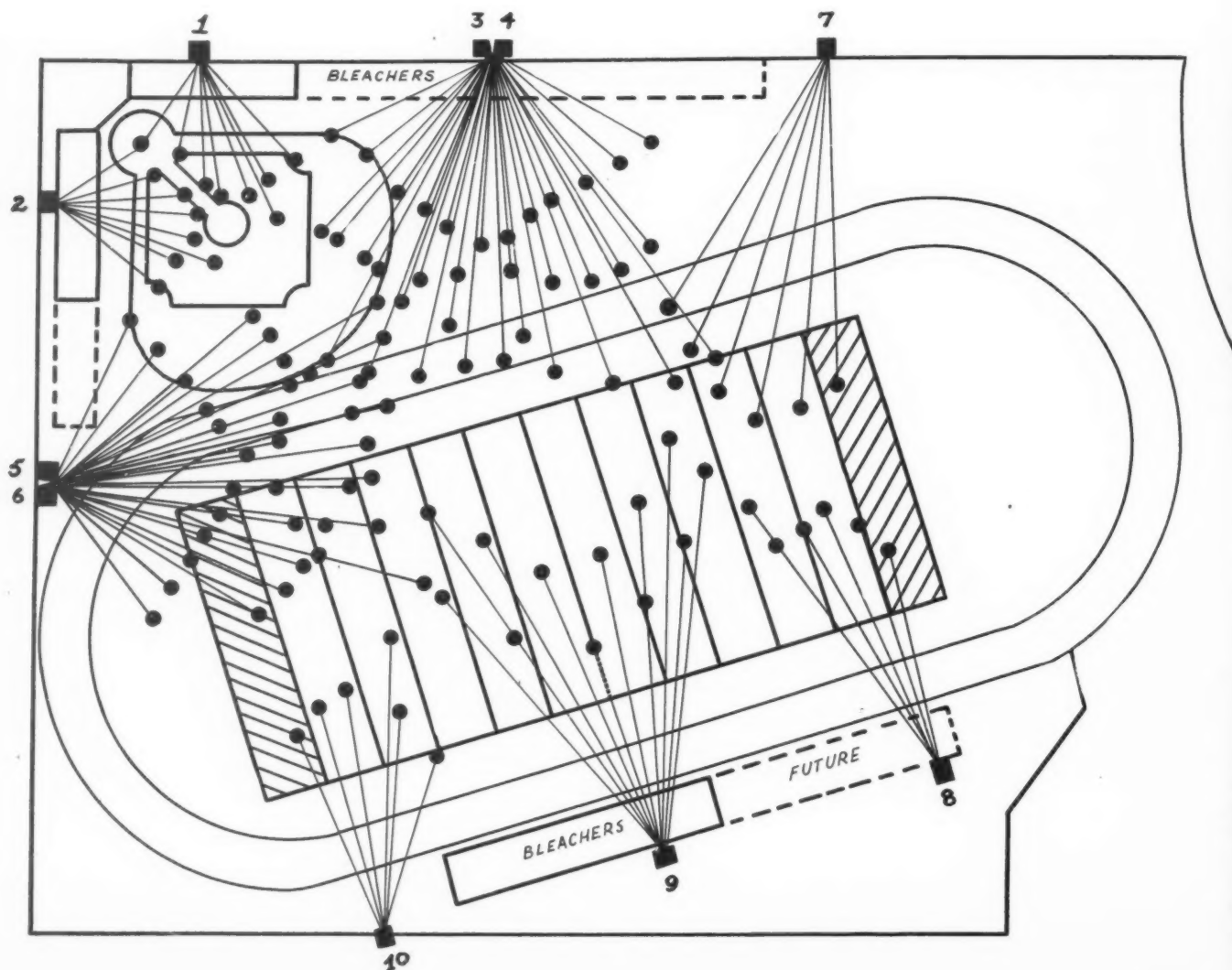
"We have also been able to put the famous Martinez Relays under the lights. This has given the meet—which we have been sponsoring for years—additional glamor and revenue.

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POLE NO.	MEDIUM BEAM	WIDE BEAM	TOTAL	KW RATED	KW—10% OVERVOLTAGE
1	16	8	24	36	41.8
2	16	8	24	36	41.8
3	18	6	24	36	41.8
4	18	6	24	36	41.8
5	18	6	24	36	41.8
6	18	6	24	36	41.8
7	12	12	24	36	41.8
8	12	12	24	36	41.8
9	12	12	24	36	41.8
10	12	12	24	36	41.8
<b>Total</b>	<b>152</b>	<b>88</b>	<b>240</b>	<b>360</b>	<b>41.8</b>

## POLE AND LAMP LAYOUT AND SPOTTING DIAGRAM

All spots in diagram below (except those from poles 3, 4, 5, 6, and 9) represent two medium beam floods. Those on other poles represent one medium beam flood. All in all, the Alhambra installation contains 10 poles and 240 floods (152 medium beams and 88 wide beams). This observes the NEMA recommendations for Class A practice. The Alhambra plant was adjudged the Merit Award winning entry at the 2nd International Lighting Exposition and Conference.



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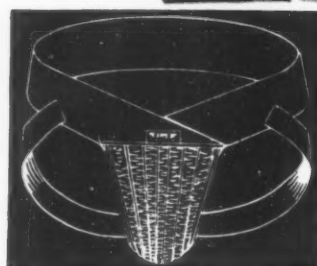


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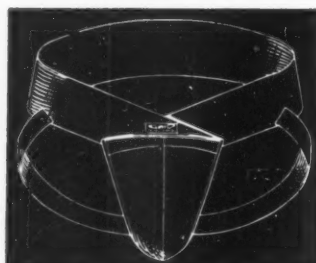
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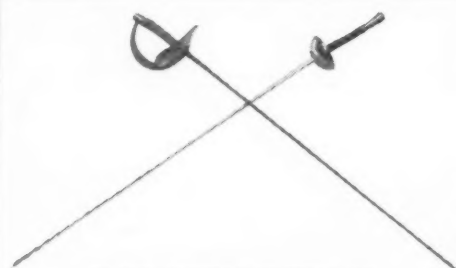
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## Schoolboy Boxing

(Continued from page 24)

the full period.

2. At the end of the period, go through all the fundamentals used thus far in the program, and explain each. Be sure to teach the correct rather than the incorrect methods (positive teaching approach).

### Twelfth Lesson

1. This period is devoted to working with each pair of boys, checking for mistakes and acquainting each with what is expected of him in regard to scoring for a good grade.

2. Let each pair box for ten seconds, using the lead left jab, counter left jab, and the right cross as they desire.

Note: Stop anyone who begins to "slug" with his opponent.

### Thirteenth Lesson

1. Review No. 2 of Lesson Twelve briefly.

2. Demonstration and explanation of the No. 3 counter-punch (the right to the body under the left lead).

3. Have each boy in the class pair off with his partner and practice the No. 3 counter-punch at the command.

4. Have each pair box in the ring—one of them as designated by the instructor using the left lead jab and the other using the No. 3 counter-punch. At the command "change," the boys reverse assignments.

### Fourteenth Lesson

Review No. 4 of Lesson Thirteen for the full period.

### Fifteenth Lesson

1. Demonstration and explanation of the left jab, the counter left jab, the right cross, and the right to the body.

2. Have each boy box with his partner, using all the punches taught during this course.

Note: Limit the time to 30 seconds for each pair. After each bout, have students not participating show the rest of the class the good points of each boxer and the bad points.

### Sixteenth Lesson

1. Use at least half the period to demonstrate the common faults that occurred during the previous day.

2. Devote the last half of the period to practice by the class so that each student can work on the fundamentals that he needs.

Note: Move around the room making suggestions and helping those who need it.

### Seventeenth Lesson

With the examination coming up, we now let each pair box two one-minute rounds so they will be able to pace themselves for the examination. Note: After each round, the instructor explains to each participant his faults so that he can make improvement.

### Eighteenth Lesson

1. Explain the point system used in

the "Freshman Classroom Rating Sheet" so each boy can achieve a good grade.

2. The rest of the period is devoted to practice.

#### Nineteenth Lesson

Use this period to answer any questions by the pupils. *Note:* There should be no regular boxing on this day unless the students wish to have the instructor help them with any difficulty they may have.

#### Twentieth Lesson

Examination Day (each pair box two one-minute rounds). *Note:* Before any bouts, the instructor explains what is expected of each boy.

As can be seen by study of the above and by reference to the freshman "Rating Sheet," the basic skills tested are comparatively few in number. They comprise, however, the maximum that should be attempted within the limited schedule of a five-week course.

Every coach experienced in teaching boxing to boys of high school age will recognize the fundamental error of attempting to teach more than can be assimilated within a given period. Growing boys acquire physical skills slowly, and the teacher who exercises patience at the elementary stages will find it substantially rewarded later on.

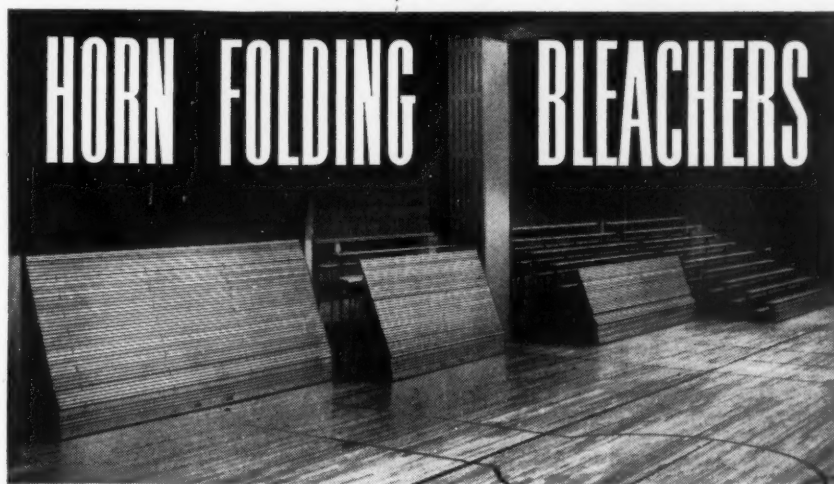
As the group progresses to the intermediate and advanced classes, stress is placed on the more complicated elements of boxing skill. In the sophomore year, for instance, combination punching, including all the variations of the straight one-two punch, the left hook, and safety blocking are added. Slipping, body punching, and ring generalship are reserved for the advanced classes in the junior year.

One of the serious shortcomings of the average high school boxing program is the absence of any practical method of grading which measures ability on an objective scale. Individual rating is often accomplished by merely referring to the amount of "aggressiveness" shown by one or both of the contestants in a controlled boxing situation.

Aggressiveness is certainly important, but it is frequently merely a matter of temperament—only one of the several factors which should be considered in the measurement of skill; and boxing, let us remember, is a skill sport.

Lodi, after considerable experimentation, has evolved a somewhat elaborate but highly practical six-factor chart for grading intermediate and advanced classes.

All the fundamental factors of boxing skill stressed in class—ag-



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4	6 Ft. 7 In.	2 Ft. 0 1/8 In.	3 Ft. 9 In.
5	8 Ft. 5 In.	2 Ft. 3 1/2 In.	4 Ft. 6 In.
6	10 Ft. 3 In.	2 Ft. 6 3/8 In.	5 Ft. 3 In.
7	12 Ft. 1 In.	2 Ft. 10 1/4 In.	6 Ft. 0 In.
8	13 Ft. 11 In.	3 Ft. 1 1/8 In.	6 Ft. 9 In.
9	15 Ft. 9 In.	3 Ft. 5 In.	7 Ft. 6 In.
10	17 Ft. 7 In.	3 Ft. 8 3/8 In.	8 Ft. 3 In.
11	19 Ft. 5 In.	3 Ft. 11 3/4 In.	9 Ft. 0 In.
12	21 Ft. 3 In.	4 Ft. 3 1/8 In.	9 Ft. 9 In.
13	23 Ft. 1 In.	4 Ft. 6 1/2 In.	10 Ft. 6 In.
14	24 Ft. 11 In.	4 Ft. 9 7/8 In.	11 Ft. 3 In.
15	26 Ft. 9 In.	5 Ft. 1 1/4 In.	12 Ft. 0 In.
16	28 Ft. 7 In.	5 Ft. 4 3/8 In.	12 Ft. 9 In.
17	30 Ft. 5 In.	5 Ft. 8 In.	13 Ft. 6 In.
18	32 Ft. 3 In.	5 Ft. 11 3/8 In.	14 Ft. 3 In.
19	34 Ft. 1 In.	6 Ft. 2 3/4 In.	15 Ft. 0 In.
20	35 Ft. 11 In.	6 Ft. 6 1/8 In.	15 Ft. 9 In.

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gressiveness, form, execution of punches, blocking, and countering—are taken into account. In addition, each contestant is given an opportunity to better his total grade according to the number of clean hits he scores during the two-round examination.

The grade earned in this section is a separate one, and it may be added to or averaged with that achieved above the double line (in the accompanying chart).

The process of rating the number of clean hits needs, perhaps, some explanation. It was discovered that while the direct correlation between the number of clean hits scored and the total score for boxing skill was, in general, extremely high, in certain cases a boy could, one by virtue of a slight advantage in natural quickness or in intelligent planning of attack, land a greater number of clean blows during a two-round bout.

Thus the "smart" boxer is encouraged and rated over one who refuses to use his head and is easily fooled by superior ring generalship.

Boxing norms were established after experimental rating of over 400 classroom bouts. For instance, it was discovered that the "average" high school boxer rated on all five factors above the double line, achieved a cumulative score for two rounds falling between 20 and 24 inclusive. This was established as a "C" grade. The remaining two quartiles, above and below this point, arranged themselves about equally.

## Here Below

(Continued from page 5)

combe seriously. Anyway, we could afford to be magnanimous when in the same breath the Competition admitted that we were "another coaching magazine." This had never been conceded before.

While we were debating about sending a thank-you note, our friends entered the picture. They insisted that we had been insulted. We insisted that we had not. The truth of the matter is—we don't know whether three-quarters of our authors hail from the starboard side of the Mississippi.

What's more, we'll probably never find out. We have better ways of occupying our time than paddling up the Mississippi with an adding machine under each arm.

Our friends then insisted that we list the criteria for our articles—just as the Competition had done

Norms for both boxing skill and clean hits over the two-round limit are as follows:

Boxing Skill	Clean Hits
28 or more ... A	17 or more ... A
25 to 27 ..... B	14 to 16 ..... B
21 to 24 ..... C	10 to 13 ..... C
18 to 20 ..... D	7 to 9 ..... D
Less than 17 . F	Fewer than 7 . F

The conditions under which the charts should be used are extremely important. Rating of this kind should be attempted only after the candidate has completed a course in intermediate or advance instruction, at which time it may be administered as a final examination on the material taught in class.

Moreover, for the sake of full validity, the instructor should take care that each examinee is matched as evenly as possible, with a minimum of individual physical difference. Both height and weight should be close, as well as the degree of natural coordination. In a mass boxing class, this is a simple matter, though it may be necessary for a contestant to perform more than once to insure correct pairing.

Finally, it is imperative that the instructor understand boxing thoroughly and be fully versed in the philosophy underlying high school or college boxing in particular.

The rating sheet is in no sense intended as a basis for rendering decisions in team or individual competition. Other factors must be considered here. But in the physical education classroom for which it was designed, it may fill a long-felt need.

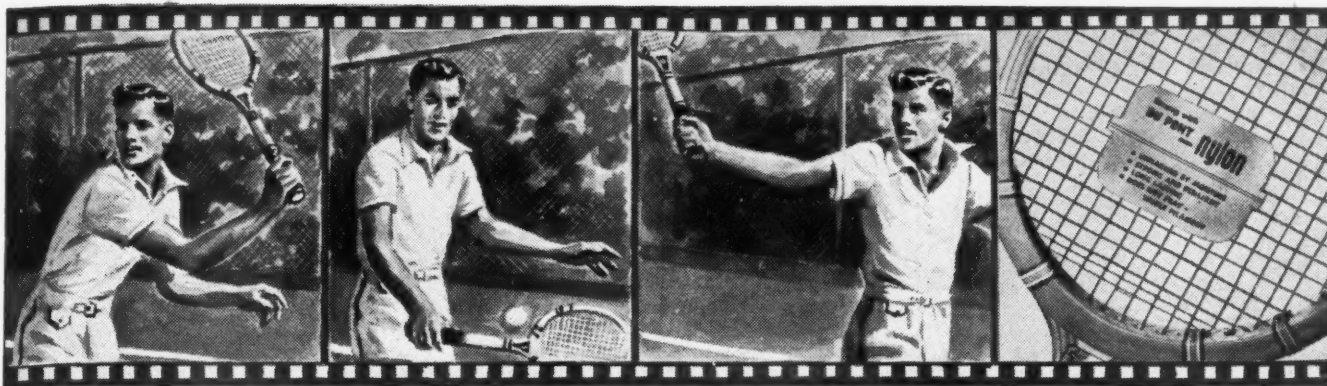
for its articles. Upon much persuasion, we agreed to do this—though we knew full well that our criteria would look puny compared to the astonishing array compiled by the Competition.

Anyway, here are the criteria for our articles—the seven points each of our articles must meet.

1. The writer must own a pencil with a sharp point.
2. He must come from a fine American family EAST or WEST of the Mississippi.
3. He must furnish an affidavit to the effect that he has never bitten a referee while the referee wasn't looking.
4. He must be either a good character-builder or a winning coach.
5. His copy must be as pure as driven snow.
6. It must have at least 745 periods and 542 commas.
7. The author must be willing to accept payment in the form of groceries rather than money.



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## New Books on the Sport Shelf

- **NOTRE DAME FOOTBALL—THE T FORMATION.** By Frank Leahy. Pp. 244. Illustrated — pictures and diagrams. New York: Prentice-Hall, Inc. \$2.25.

BEFORE Frank Leahy earned his ermine at Notre Dame, he used to drop into our office sporadically, and on at least two occasions we managed to trap him into writing an article for us.

His manuscripts always intrigued us—they were so characteristic of the guy. Written in a neat, careful long-hand, they possessed all the classic conciseness and clarity of his coaching.

Many a moon has flitted by since then, but Frank has never lost his knack of explaining things simply and graphically. This gift—and it is a considerable one—is quite evident in his first full-length coaching text.

His analysis of his T is an excellent, workmanlike job of expression. Carefully and methodically, he breaks his T down into all its component parts and analyzes each thoroughly and clearly.

First he delves into his T plays, starting with an explanation of his basic set-up. Then he describes his basic plays in complete detail. He covers the quick opener, end sweep, mousetrap, fullback lateral, end around, scoring threat, forward pass, and protecting the passer.

Next, Leahy attacks the individual positions. He analyzes quarterback play, halfback and fullback play, end play, tackle and guard play, and center play. Then he delineates punt and kickoff returns, defensive football, pass defense, pre-game warmup, and how to watch a football game.

Frank, incidentally, has discovered that "without fail, the men who are good tacklers are always fine young American gentlemen." A couple of more ringing tributes to football as a developer of Americanism and democracy are contained in a final chapter on the value of football.

All in all, the book is quite a "meaty" dish. Coaches will find it jammed pack with all the "vitamins" and "minerals" that make for successful coaching.

- **DESIGN FOR TENNIS.** By Mary K. Browne. Pp. 216. Illustrated — photographs and drawings. New York: A. S. Barnes & Co. \$3.

ONE of the greatest women's tennis champions of all time, who is now coaching at Lake Erie College, Mary K. Browne is more than adequately qualified to expound the mechanics of the game.

In this lavishly illustrated text, she describes all the fundamental strokes and strategy, and presents many helpful hints on court con-

struction and care, class organization, correction of common faults, and other helpful materials.

She sticks to all the modern methods of stroke production, and illustrates everything with more than 60 large photos.

The tennis instructor will be able to make particularly good use of the chapters on class organization and the correction of common faults.

- **SCHOOL HEALTH EDUCATION.** By Delbert Oberteuffer. Pp. 405. New York: Harper & Brothers. \$3.25.

PREPARED specifically as a textbook for teachers, nurses, and other professional personnel, this volume offers a comprehensive view of the myriad aspects of a school health program and describes those policies and procedures which are currently producing the best results.

The author, an Ohio State U. man who is also editor of the Harper series on school and public health education, physical education, and recreation, has divided the subject into three parts.

Part I delineates the attainable goals of school health education, sets forth the health problems for which the program is designed, and outlines a complete health program.

Part II deals entirely with existing patterns of health instruction, including the nature of integrated teaching, correlation, and the direct or specific approach; and also presents an extended discussion of special problems associated with teaching and suggestions for evaluation.

Part III delves into health activities or services. It covers appraisal programs, disease controls, nutrition activities, and other functions; and develops policies for personnel and community interrelationships.

- **THIS GAME OF GOLF.** By Henry Cotton. Pp. 248. Illustrated — photographs. New York: Charles Scribner's Sons. \$10.

THE great English champion's book is a prodigious work, both physically and textually. It is 10 by 7½ inches in size, contains 248 pages, and is illustrated handsomely with a wealth of single action photos.

Cotton ranges over the entire field. He is at once both highly technical and agreeably personal. While essentially modern in his outlook, he possesses a proper reverence for the past and its heroes, and spends considerable time on them.

He covers the technical side of the game with characteristic thoroughness. After outlining the basic grip and stance, he takes you through every facet of the swing—beginning the backswing, halfway up, shoulder



pivot, top of swing, etc. All the strokes are analyzed with the same painstaking care.

The more casual golf fan will be entertained by Cotton's inside story of his victories and defeats, and by his sketches of his famous predecessors and contemporaries.

The book is copiously illustrated with photos of Cotton and many other famous golfers. The captions are particularly well-done, Cotton's critical comments on each player's style being little cameos of acuity.

- **THE YANKEES (A Pictorial History).** By John Durant. Pp. 122. Illustrated—photographs. New York: Hastings House. \$2.95.

THIS is as nice a words-and-pictures history as we have ever seen. Like them or not, the Yankees have built perhaps the most successful dynasty in baseball; and their story makes absorbing reading.

The book opens with that May day in 1903 when the Yankees (then the Highlanders) took the field against Washington in the first American League game ever played in New York; and flits around the bases for 45 years up to the hiring of Casey Stengel in 1948.

In his familiar anecdotal style, the author touches all the important bases—lightly sketching in the stories of the important trades, the famous players, big games, great records, etc.

At least half the book consists of

pictures. And the book is not the loser for it. All of the 315 illustrations—some of which are seeing print for the first time—are quite fascinating.

- **1949 BASEBALL RECORD BOOK.** Compiled by Leonard Gettelson. Pp. 24. Chicago: The Bike Web Co. Free.

INTO this compact little 28 page booklet, Leonard Gettelson has compounded all the important big league records on batting, fielding, pitching, and base running. Both individual and team marks are given, and baseball fans will find it a real tasty dish.

For your free copy, write to The Bike Web Co., 2500 South Dearborn Street, Chicago 16, Ill.

- **FUN IN THE WATER.** By Thomas Kirk Cureton, Jr. Pp. 143. Illustrated—photographs and drawings. New York: Association Press. \$4.

ANYONE connected with aquatic programs for entertainment will find *Fun in the Water* a gold mine of helpful program materials.

The author, one of the country's outstanding physical educators, describes nearly 300 stunts, contests, games, and exhibitions. These activities are organized along five broad lines.

First, having fun as an individual; second, having fun with a partner; third, competing on a team basis; fourth, having fun in a mass group

where there has been little time for preliminary training or rules study; and, fifth, fishing, trapping, and hunting activities.

All of these activities are clearly described and nearly all of them are illustrated with excellent drawings or diagrams. The book is an exceedingly worthwhile contribution to the field of aquatics.

- **MODERN DANCE: TECHNIQUES AND TEACHING.** By Gertrude Shurr and Rachael D. Yocom. Pp. 191. Illustrated—photographs. New York: A. S. Barnes & Co. \$3.75.

WITH so few dance texts available, this handsomely mounted teaching guide should prove a welcome source of material to modern dance teachers and students.

The book is divided into three sections: Dance Warm Ups, Dance Exercises, and Dance Techniques, the latter including jumps, leaps, and falls. The exercises are clearly and simply explained, with proper counts and even correction cues; and many of the basic movements are further clarified by superb full-page continuous action photographs.

Recognizing the space limitations imposed by such a book, Miss Shurr has selected the exercises which comprise the basic framework of dance training. These are excellent, indeed. But Miss Shurr appears to

(Concluded on page 62)

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## Mechanics of the New Western Roll

(Continued from page 9)

most of the torso, and the right leg precede the hips and left leg. This is the newer style wherein the roll action of the jump is accomplished very late so that the dive effect is not destroyed. The present-day jumpers using the old style side roll should carefully study the pictures and statements to adjust to the superior newer form.

The take-off leg is being snapped up sharply in picture 8 with the left ankle coming against the right thigh just above the knee. A fairly common habit is to bring the left foot to the right knee. This creates a bulky combination which frequently knocks down the bar.

Another habit, which is less common, is for the left knee to be brought up against the right knee. This puts the left leg below the trailing knee, causing the jumper to roll or spin at this point and thus destroy the lift that can be gained from the rising take-off leg.

The left ankle should hit into the right thigh rather sharply, thereby transmitting its force into an extra lift for the hips.

In picture 9, the jumper is over the bar with all but the last part of his hips and the left leg, having completed its action of snapping firmly up under the hips, is commencing to drop. Of importance here is the fact that the jumper has cleared the bar and yet has taken no action in the air to interfere with the dive value and bring about the roll required for safe landing.

### THE LANDING

Picture 10 shows the action required to roll the jumper to the face-down landing position. After the bar has been cleared, the right arm swings sharply upward and backward and the right leg is stiffened and moves backward a small amount, its inertia aiding the turn.

The turn action is accomplished mainly through the use of the right arm, as a sharp backward thrust of the top leg, used in the old side roll, would dislodge the bar. Picture 10 displays a further dropping down of the left leg for landing.

In picture 11, the turning or rolling action is more complete as the jumper descends. Note that the right arm has been thrown far back to aid the roll and that the right leg is still stiffened and moving backward, which opens the jackknife at this late point rather than over the bar as in the old side roll.

Picture 12 shows a two-point landing on the left leg and left hand which is common to the new side roll. The old roll had a three-point landing, inasmuch as the early turn at the top of the jump gave the right arm enough time to be brought down with the left.

In this form, the right arm will touch third and the right leg, due to its continued backward thrust, will land last.

### BEGINNING POINTERS

The following should be understood by the jumper from the beginning:

1. **The Approach.** All too few jumpers accurately measure the length of the run to the take-off point. The word "point" is used intentionally as it is a very small area.

The flight through the air at the jumper's greatest height must be considered an inverted "V". This peak of the jump is very narrow and must be accurately placed over the bar at its center. Only through hundreds of approaches using the same number and length of steps can the jumper be sure that his take-off foot will be at exactly the correct "point."

Doubt in the mind of the jumper on the approach requires him to watch the take-off area rather than the bar. Thus, the measurement of the run peculiar to each individual must be arrived at through experimentation and used regularly at all practice sessions. A tape measure or knotted cord should be used as the halfway techniques of "striding it off" or "stepping it off" are not acceptable.

There is no excuse for the jumper who runs up and balks due to faulty steps, who minces steps or tenses during the approach to meet the point of take-off, or who misses because he is too close or too far back on the take-off.

This not only causes lack of confidence on the part of the jumper, but is of psychological value to the competitors who are heartened by his misses.

2. **The Take-off.** Many jumpers never reach their maximum heights because of too much lean or body angle on the take-off. If there is too much lean, the drive or spring is exerted at an angle which is not directly upward.

This principle is easily demonstrated by vertically balancing a

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stick on one hand and thrusting it upward into the air. The balanced stick will go high into the air. Using the same stick and leaning it at an angle against the other hand, thrust it into the air again with the same power and note how it does not go so high and spins.

The more the lean the less the height; the center of gravity must be over the thrust for maximum height. Once understood, the jumper should concentrate on a vertical take-off.

#### BEGINNING THE SIDE ROLL

It would be unfair to discuss the form of the expert without including a few pointers to aid the absolute beginner.

The first thing in learning the side roll is to lie on the ground and assume the correct "over the bar" position by carefully checking a picture. Do this a number of times with special attention to the position of the left ankle against the inside of the right thigh. Picture 8 would be good to use for this purpose.

The second phase should be from the standing position. Kick up the right leg and at the same time hop into the air with the left bringing the left ankle to the thigh position and then quickly back down for the landing. After some disappointing attempts, this can be learned before attempting to jump the bar.

The third phase is to place the bar very low, about two feet. Walk up to the bar and hop over, thinking of the same thing you did while merely hopping. Do this until the action becomes graceful and easy.

The fourth phase is the gradual inclusion of more points of good form. The two arms are next; they should go up with the kick of the right leg. Continue trying; study the pictures and the statements; and try to work with a buddy if help cannot be obtained from a coach, as it is difficult to sense what you are doing.

The new side roll is almost as good as the front roll and should be commonly used until the jumper becomes quite expert. If the jumper shows great prowess, the front roll should be the ultimate jump. Here the body can be flatter over the bar and less of it over the bar at any one time. As a rule a jumper can gain one or two inches through proper use of the front roll.

The jumper should carefully study pictures and endeavor to emulate good form. To just go out and "practice" without attempting to improve form is not practice, it is a workout. Once form is attained,



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jump high at each practice so that the confidence, so essential in this event, may be gained.

Having analyzed the jump in some detail, it may be wise at this point to sketch in the evolution of the high jump.

Since the institution of the "new rule" which permits any type of clearance, provided the athlete jumps from one foot, certain styles exploiting this increased freedom have grown in popularity. Under the "old rule" which forbade the head to precede the hips over the bar, these styles were of borderline legality and, on occasion, disqualifying.

Many jumpers who were restricted by the old rule, regret that this privilege was not extended to them. Their regret, based on the belief that they "could have gone higher," should be an object lesson to all modern jumpers.

It should be understood, however, that jumping styles have not completely changed nor new ones devised. Rather, they have undergone evolution and that evolution has come about to take proper advantage of the head preceding the hips over the bar.

The two most popular jumps used today are newly modified forms of the Western or Side Roll and the California or Front Roll. This second style is frequently referred to as the "Belly Roll." The writer, however, believes such crude nomenclature should be avoided and that the coaching profession would do well to adopt terms which are standardized, descriptive, and unrelated to specific sections of the country.

### SUGGESTED NOMENCLATURE

Suggested titles for the four basic styles of jumping are listed below for thoughtful consideration:

1. Front Roll—for California, straddle, or belly roll.
2. Side Roll—for Western roll.
3. Back Roll—for style with the back to the bar.
4. Reverse Side Roll—for Eastern style with layout.

Because of the success of Les Steers in creating the world's record with the front roll, coaches have been quick, in many cases too quick, to adopt this technique for all jumpers.

While the front roll has a few advantages over the side roll, it should be reserved for "post-graduate" study. Experts in the field contend that the side roll should be learned first. There are two good reasons for this belief:

**T**RACK coaches will immediately identify George B. Spitz as the high jumping sensation of the early '30s. As a New York schoolboy, Spitz set a national high school standard of 6 ft. 4½ in. Later, at New York University, he lifted the world's record to 6 ft. 8½ in. After making the 1932 Olympic team, Spitz had the misfortune to tear some ligaments and thus lost his chance of bagging an Olympic title. Now an assistant professor of health and physical education at Queens College (N. Y.), Spitz has become widely known for his work in the field of physical testing. Perhaps his outstanding contribution to the field is his famous testing program for New York City firemen and policemen.

1. The front roll cannot be performed properly at low heights as the elapsed time between take-off and landing is not adequate to carry out the necessary actions and land safely. Almost to a man, our outstanding front-roll jumpers use the side roll until the bar has been elevated high enough to allow all of the actions and a landing without risk of injury.

2. The beginner who attempts to learn the front roll at low heights, performs it improperly as he is rolling in toward the bar on the take-off. This inward lean and rolling action prevents the jumper from obtaining maximum lift.

Most coaches and jumpers recognize a relationship between side and front rolls. In most cases, however, they relegate the front roll to a position of first or second cousin whereas actually it is a blood brother.

The new front roll, the old side roll, and the new side roll are all very similar. The approach, the gather, and the take-off are the same for each. It is the action in the air which brings about the deviation.

The "new" in the two instances has evolved from the freedom permitted by the new rule. In the old side roll, the jumper placed his full length over the bar and parallel to it so that the head did not precede the hips. While necessary for the sake of legality, this was mechanically poor, since it is distinctly disadvantageous to have practically the entire body over the bar at any one time.

The best type of high jump form would be that in which a jumper can take full advantage of all the possible actions of his body through-



out the jump, have the smallest amount of his body over the bar at any one time, and have no part of his body unnecessarily higher than the bar in accomplishing the clearance.

A few fundamental points of form for each of the three jumps, assuming a left foot take-off, are summarized below:

**New Front Roll.** During the early part of the take-off, the left arm swings upward. As the jumper is about to leave the ground, the left arm swings down as the right arm is strongly whipped upward in a scissor action which turns the chest toward the bar.

As the chest comes over the bar, the right arm which is leading is violently thrown upward and backward to help the left or trailing hip to clear the bar through a muscular tie or arching action between the two points. The fundamental form of this jump requires that the rolling action take place just before the bar is reached.

**Old Side Roll.** The right leg, after the foot has passed over the bar, swings sharply backward with a muscular tie or arch between the head and right leg which moves the hips upward and forward to prevent them from preceding the head over the bar. This fundamental form, with the roll being brought about through the right leg action rather than that of the arms, requires that the roll take place over the bar.

**New Side Roll.** Both arms and head precede the hips over the bar. The right arm is then thrown strongly upward and backward as the hips reach the bar. Little value is obtained from the rolling action except some aid to the hips and to aid in a safe landing. The rolling action of this jump is accomplished by the right arm and takes place after the bar is cleared.

For reasons mentioned earlier, this new version of the old Western Roll should be learned first. If learned well, it will give the jumper his greatest heights. What's more, it will make it unnecessary for him to take up the modern front roll later on, since the front roll won't add more than an inch or two to his height.

(For pictures of the Western, see pages 8 and 9.)

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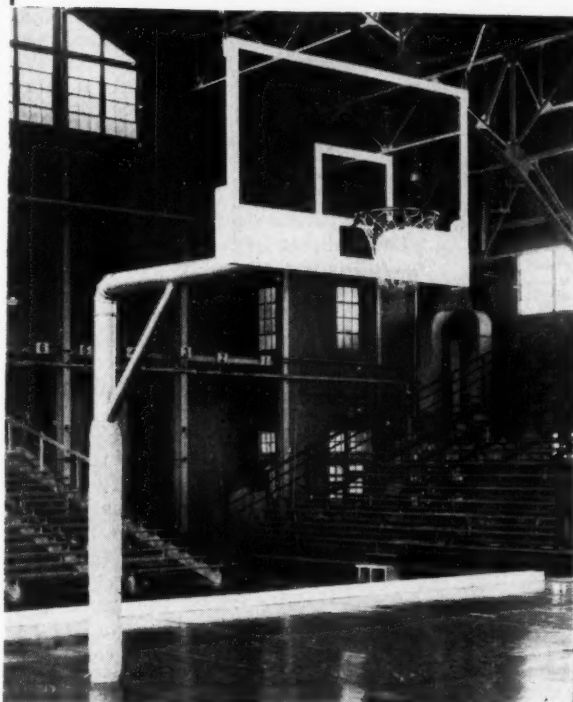
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# Coaches' Corner

Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 7 East 12th St., New York 3, N. Y.

**B**ECAUSE of a train wreck between Pittsburgh and Boston, the Pirates arrived at Braves Field only 20 minutes before game time. By hustling they managed to get to their dugout just as the umpire yelled, "Play ball!"

Al Javery, the Braves pitcher, grinned as the Bucs scurried around. To his battery-mate, Phil Masi, he remarked: "They didn't even have time for batting practice. Brother, am I going to mow 'em down!"

Javery threw a fast ball—and it was laced into right field for a triple. Just luck, Al told himself. He wound up and tossed another hard one straight down the middle. It was laced against the right-field wall for a double. In short order, the Pirates collected a home run, double, triple, double, and another triple—each one on Javery's first pitch—that high, hard one.

Manager Stengel (this was 1943), in disgust, waved Al to the showers. Then he called Masi over and asked: "What the hell kind of pitch was he throwin', anyway?"

"I don't know," Masi replied. "I haven't caught one yet."

**When Lone Star Dietz** coached the Boston Redskins, he always liked to mastermind the game from the press box. One afternoon against the N. Y. Giants, he called his boys together and instructed them to kick off to the Giants if they won the toss.

Then he started up that mile and a half ramp to the press box. Just as he opened the door, he looked back and saw the Redskins lining up to receive. Dietz hopped onto the phone and started raising Cain with the Boston bench. "I told you to kick off," he bellowed.

"We did kick off, Coach," came the reply. "The score is now 7-0."

**The red-feathered apostles** of the Third International have flaunted their omniscience on everything from ablactation to zwieback. But not until the past March have they ever gone in for touting. On March 25, the London division of the cominform marching and chowder club dared to predict a winner of the Grand National Steeplechase! On page 1 of *The Daily Worker*, they came out boldly for Russian Hero—a 66 to 1 shot, no less.

All the English upper classes laughed up their well-tailored sleeves. The horse obviously didn't stand a chance. What happened is now hysteria—the nag won by eight lengths! Many a freedom-loving Londoner went underground upon hearing the news. But in the long run, it may prove a good thing. Since the totalisator paid \$81.10 for every 40¢ bet, a lot of good comrades are now probably converting to capitalism.

**The subject of horse racing** recalls the following anecdote. An owner, it seems, was holding his horse back for a price. He told his jockey to keep the nag out of the money in order to create a bigger mutual price the next time. The jock followed instructions beautifully and contrived to get the horse home fourth.

The owner congratulated the little man. "Next week," he said, "we'll run the horse back against the same field and we'll make a clean-up. By the way, he can beat those other goats, can't he?"

"Don't worry about the three that finished ahead of us," the jockey replied. "But I ain't so sure about the five that finished behind us!"

**When Red Ruffing** was a rookie hurler with the Red Sox, he brought a sandwich into the bull-pen one afternoon and started munching on it. Before he could get halfway through it, he was called upon to relieve the pitcher.

"Who's coming up to bat for the Yanks?" Ruffing asked before leaving the pen.



Mort Walker in *Saturday Evening Post*

"Hi, Coach."

"Ruth, Gehrig, and Meusel," he was told.

Ruffing carefully laid down the sandwich. "Don't anybody touch that," he said. "I'll be right back."

**When fellows like Bob Feller** win 20 games a season, it's a fine year. When they win 25, it's a great one. And when they cop 30, it's phenomenal. All this makes some of our old-timers appear almost legendary... myths... inventions of crazy writers. Look at old Cy Young's record: Worked 874 games, won 510, pitched three no-hitters, won 20 or more games a season 16 times, and was a 30-game or better winner five times!

And how about Walter Johnson? He won 413 games and copped 20 or more games a season 12 times, despite being on a second division club most of his career. Walter's most phenomenal feat, however, was starting three successive games in a four-game series and not only winning all three going the full distance, but refusing to yield a single run!

**It's beginning to happen**—as it always does to a record holder in track. The great Jesse Owens' marks in the 100-yard dash, 220-yard dash, and broad jump are beginning to go. For years and years, we listed Jesse right across the board (national high school, national college, and world's records) in three events on the track chart we publish every March.

The first break occurred this year when Mel Patton's 9.3 mark in the 100 was recognized as national and world records. This wiped out two of Jesse's nine listings. And now comes word that Jesse's 16-year-old high school broad jump record of 24-11½ has also been eclipsed. Early last month, George Brown, of Jordan High School, Los Angeles, leaped 25 ft. 2½ in.

**All you track men** who have been availing yourself of John T. Core's excellent Five Star Track Score Cards, may now get in on a good thing—an honorary society known as the Five Star "100 Club." Mr. Core intends to collect the 100 best performances in the Five Star track plan; and to each of these 100 outstanding performers, award a handsome lapel button and membership card emblematic of Five Star and the "100 Club." The rules are very simple, and may be obtained from Mr. John T. Core at 1224 W. Broad St., Richmond, Va.

**Clemson was playing Mercer** back in 1934, and with the game practically over the referee turned to Streak Lawton, Clemson halfback, and said: "Streak, this is the last game of the season and you have just 60 seconds left to make history."

Just then, Mercer punted to the Tigers and Lawton flashed 90 yards to a score. He dashed back up the field, tossed the ball to the referee,



and gasped: "What are the other 54 seconds for, mister?"

The ebullient Lefty Gomez has doffed his spikes for good, but he still retains that sprightly sense of humor. Before accepting a job with a sports goods outfit, he was called upon to fill out a routine questionnaire. One of the questions asked for his last job and the reason for leaving.

Gomez merely wrote: "Pitching baseballs" to the first question, and "Couldn't get the side out" to the second.

Experts agree that Babe Herman was one of the most horrendous outfielders ever to surround a fly ball. But the Babe always insisted that he had never been hit on the head by a fly ball. One day, in exasperation, he implored the sports writers not to make fun of him like that. "If I ever get hit on the head by a fly ball," he said, "I'll walk off the field and quit the game forever."

One of the writers asked innocently: "What about the shoulder, Babe?" "Oh, no," said the Babe. "The shoulder don't count."

Hard-luck story of the generation, as it happened to Dale Baughman, basketball coach at Boswell (Ind.) High School.

Players A and B had tonsillectomies just as the season started and missed the first two games. Just as they were getting back into shape, Player C suffered a chipped ankle bone, and was put on the shelf for two weeks. Then B suffered a knee injury and missed three games, including the county tourney. When B returned to action, A broke a hand. Five weeks later the cast was removed and the starting five was intact at last.

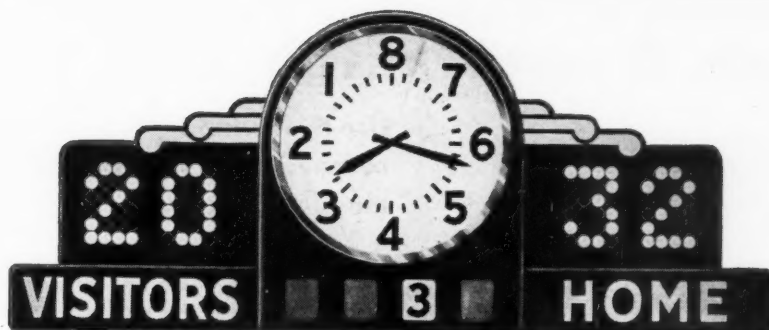
But the phenomenon lasted exactly one day. Player B, who had recovered from his knee injury, severely sprained an ankle in practice. The following night, C, the boy with the chipped ankle earlier in the season, fractured the fibula in the other leg.

Coach Baughman then got a break—a good one—when a transfer student, a crack hoopster, reported for practice. After his third practice session, as he was walking from the gym to the shower room, a large light globe fell squarely on his head, causing a wound which required a doctor's attention.

This doleful tale came to the attention of Bob Stranahan, *Indianapolis Star* sports columnist, who printed it in his column. In the very next game, Player A fractured both bones in the lower right arm.

When last seen, Coach Baughman was drawing a sharp razor across his throat.

Wonder if Rewey (Wis.) High ever did get to win a ball game the past basketball season. Last time we looked the Rewey five had lost 91 games in a row! They haven't won a hoop contest since January, 1943.



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## Football

- AIKEN, JIM**, Oregon—Oregon U.; Utah Coaches (adv. on p. 57).
- BARNHILL, JOHN**, Arkansas—Hot Springs.
- BELL, MATTY**, S.M.U.—Colorado Coaches (adv. on p. 59); Hot Springs; Louisiana Coaches (adv. on p. 48, April); Missouri U.; Oklahoma Coaches.
- BIERMAN, BERNIE**, Minnesota—Minnesota Coaches; Illinois St. Normal.
- BUTTS, WALLY**, Georgia—Eastern Penna. (adv. on p. 56); Georgia Coaches; New Mexico (adv. on p. 58); Oregon U.
- CALDWELL, CHARLEY**, Princeton—Eastern Penna. (adv. on p. 56); Edinboro (adv. on p. 59).
- CHERRY, BLAIR**, Texas—Louisiana Coaches (adv. on p. 48, April).
- DONELLI, BUFF**, Boston U.—Springfield Coll.
- ELIOT, RAY**, Illinois—Murray St. (adv. on p. 48, April); New York St. (adv. on p. 58).
- ENGLE, RIP**, Brown—New York St. (adv. on p. 58).
- ENRIGHT, REX**, South Carolina—Edinboro (adv. on p. 59).
- FAUROT, DON**, Missouri—Alabama U.; Mississippi U.; Missouri U.; So. Illinois U.; Texas Coaches (adv. on p. 58).
- FESLER, WES**, Ohio St.—Ohio Football (adv. on p. 58); West Virginia U.
- HICKMAN, HERMAN**, Yale—Tennessee Assn.
- HIGGINS, BOB**, Penn St.—Eastern Penna. (adv. on p. 56); Penn St. (adv. on p. 46, April).
- HOLCOMB, STU**, Purdue—Ohio Football (adv. on p. 58); Western Illinois St.
- JAMES, GEORGE**, Cornell—Connecticut U. (adv. on p. 57).
- LEAHY, FRANK**, Notre Dame—Colorado Coll. (adv. on p. 56); Georgia Coaches; Hot Springs.
- MEYER, DUTCH**, T.C.U.—New Mexico (adv. on p. 58); Utah Coaches (adv. on p. 57).
- MUNGER, GEORGE**, Pennsylvania—New York St. (adv. on p. 58).
- MUNN, BIGGIE**, Michigan St.—Doane Coll. (adv. on p. 57); Michigan Upper Peninsula.
- MURRAY, FRANK**, Marquette—Ohio Football (adv. on p. 58).
- ODELL, HOWIE**, Washington—Doane Coll. (adv. on p. 57).
- SHIPKEY, TED**, Montana St.—Montana St. U. (adv. on p. 55).
- SNARELY, CARL**, North Carolina—Adams St. (adv. on p. 48, April); Connecticut U. (adv. on p. 57); Georgia Coaches; North Carolina U.; South Carolina U.; Texas Coaches (adv. on p. 58); Virginia St.
- VALPEY, ART**, Harvard—Colby Coll. (adv. on p. 59).
- WALDORF, LYNN**, California—Adams St. (adv. on p. 48, April); Arizona Coaches; California's Workshop; Rocky Mt. (adv. on p. 55); Utah St.
- WILKINSON, BUD**, Oklahoma—Washington Coaches (adv. on p. 56).
- WILLIAMSON, IVY**, Wisconsin—Wisconsin Coaches (adv. on p. 58).

## Basketball

- BEE, CLAIR**, L.I.U.—Adams St. (adv. on p. 48, April); Hot Springs; Missouri U.; Utah Coaches (adv. on p. 57).
- CARNEVALE, BEN**, Navy—Eastern Penna. (adv. on p. 56).
- CASE, EVERETT N.**, North Carolina St.—Indiana Basketball (adv. on p. 56).
- COWLES, OZZIE**, Minnesota—Minnesota Coaches; Michigan Upper Peninsula.
- COX, FROSTY**, Colorado—Colorado U.; Washington Coaches (adv. on p. 56).
- DEAN, EVERETT**, Stanford—California's Workshop; Stanford U.
- DIDDLE, ED**, Western Kentucky—Louisiana Coaches (adv. on p. 48, April).
- FOSTER, BUD**, Wisconsin—Wisconsin Coaches (adv. on p. 58).
- HICKEY, ED**, St. Louis U.—Colorado Coaches (adv. on p. 59); Doane Coll. (adv. on p. 57); Murray St. (adv. on p. 48, April); Rocky Mt. (adv. on p. 55); Utah St.; Illinois St. Normal.
- HINKLE, TONY**, Butler—Indiana Basketball (adv. on p. 56).
- HOBSON, HOWARD**, Yale—Connecticut U. (adv. on p. 57); New York Basketball (adv. on p. 59); New York St. (adv. on p. 58).
- IBA, HANK**, Oklahoma A. & M.—New Mexico (adv. on p. 58); Southern Illinois U.; Texas Coaches (adv. on p. 58).
- KRAUSE, ED**, Notre Dame—Colorado Coll. (adv. on p. 56); Rocky Mt. (adv. on p. 55).
- LAWTHER, JOHN**, Penn St.—Penn St. (adv. on p. 46, April); Virginia St.; West Virginia U.
- PATTON, LEE**, West Virginia—South Carolina; West Virginia U.
- PETERSON, VADAL**, Utah—Adams St. (adv. on p. 48, April); Springfield Coll.
- RIDINGS, GORDON**, Columbia—Oregon U.
- RUPP, ADOLPH**, Kentucky—Colby Coll. (adv. on p. 59); Fremont (adv. on p. 57); Georgia Coaches; Mississippi U.; Montana St. (adv. on p. 55); New Mexico (adv. on p. 58); New York St. (adv. on p. 58); Texas Coaches (adv. on p. 58); Western Illinois St.; Wisconsin Coaches (adv. on p. 58).
- SCOTT, TOM**, North Carolina—North Carolina U.
- SHELTON, EV**, Wyoming—South Dakota.
- WELLS, CLIFF**, Tulane—Indiana Basketball (adv. on p. 56).

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**ALABAMA UNIV.**—Tuscaloosa, Ala. Aug. 15-19. H. D. Drew, director. Courses: Football, Basketball, Baseball, Track. Staff: Don Faurot, Alabama U. staff. Tuition: Free.

**ARIZONA COACHES ASSN.**—Flagstaff, Ariz. Aug. 15-20. Nick Ragus, director. Courses: Football, Basketball, Baseball, Track, Six-Man Football, Training. Staff: Lynn Waldorf, Bob Winslow, Fred Enke.

**BETHANY COLLEGE**—Bethany, W. Va. Aug. 15-19. John J. Knight, director. Courses: Football. Staff: To be announced. Tuition: \$15 (plus \$15 for room and board).

**CALIFORNIA'S WORKSHOP AND SCHOOL**—San Luis Obispo, Calif. Aug. 1-12. Vernon H. Meacham, director. Courses: Football, Basketball, Baseball, Track, Wrestling, Tennis, Physical Ed., Training, Administration, others. Staff: Lynn Waldorf and Staff, Everett Dean, Lawson Little, Jim Thompson, others. Tuition: \$7.

**COLBY COLLEGE**—Waterville, Me. June 16-18. Ellsworth W. Millett, director. Courses: Football, Basketball. Staff: Arthur Valpey, Adolph Rupp. Tuition: \$15. See adv. on page 59.

**COLORADO COACHES ASSN.**—Denver, Colo. Aug. 24-27. N. C. Morris, Don R. DesCombes, Ed Flint, directors. Courses: Football, Basketball. Staff: Arthur Valpey, Ed Hickey. Tuition: Residents, free; others, \$5. See advertisement on page 59.

**COLORADO COLLEGE**—Colorado Springs, Colo. June 6-10. Allison K. Binns, director. Courses: Football, Basketball, Training. Staff: Frank Leahy, Ed Krause, Bill Early. Tuition: \$25 (plus \$25 for board and room). See adv. on page 56.

**COLORADO UNIV.**—Boulder, Colo. June 17-July 22, first term; July 25-Aug. 26, second term. Harry G. Carlson, director. Courses: Football, Basketball, Track, Intramurals, Recreation, Training, Gymnastics, Curriculum Building. Staff: Dallas Ward, Forrest Cox, Frank Potts, Frank Prentup, V. K. Brown, Charlie Vavra, Roland Balch.

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**DOANE COLLEGE**—Crete, Neb. July 25-29. Jim Dutcher, director. Courses: Football, Basketball, Training. Staff: Biggie Munn, Howie Odell, Bill Glassford, Ed Hickey, Frank Cramer. Tuition: 15 (plus \$10 for room and board). See advertisement on page 57.

**EASTERN PENNA. COACHES ASSN.**—East Stroudsburg, Pa. June 20-24. Marty Baldwin, director. Courses: Football, Basketball, Baseball, Training. Staff: Wally Butts, Charley Caldwell, Bob Higgins, Ben Carnevale, Charley Gelbert, Duke Wyre. Tuition: \$32, Assn. members; \$35, state coaches; \$38, others (includes room and board). See adv. on page 56.

**EDINBORO COACHING SCHOOL**—Edinboro, Pa. Aug. 9-12. Jim Hyde, director. Staff: Charley Caldwell and Princeton Staff, Rex Enright and South Carolina Staff. Tuition: \$25 (includes room and board). See adv. on page 59.

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**FLORIDA A. & M. COLLEGE**—Tallahassee,  
Fla. June 13-18. A. S. Gaither, director.  
Courses: Football, Basketball, Officiating.  
Staff: Harry Jefferson, Country Lewis, Bear  
Wolfe, Allyn McKeen, Sam McAllister,  
Jake Gaither, others. Tuition: \$20 (in-  
cludes room and board).

**FREMONT COACHING SCHOOL**—Fremont,  
Mich. Aug. 25-26. L. J. Gotschall, direc-  
tor. Course: Basketball. Staff: Adolph  
Rupp, Cabby O'Neil, Bob Quiring, Floyd  
Eby, Harry Newman. Tuition: \$6.50. See  
adv. on page 57.

**GEORGIA COACHES ASSN.**—Atlanta, Ga.  
Aug. 15-20. Dwight Keith, director.  
Courses: Football, Basketball, Track,  
Training. Staff: Frank Leahy, Carl Snavely,  
Wally Butts, Adolph Rupp, Clyde Little-  
field, Duke Wyre, others. Tuition: Mem-  
bers, free; non-members—\$10, basketball;  
\$10, football; \$15, both.

**HOT SPRINGS**—Hot Springs, Ark. Aug. 1-6.  
Joe Dildy, director. Courses: Football,  
Basketball. Staff: Frank Leahy, Matty  
Bell, John Barnhill, Clair Bee, Gene Lam-  
bert.

**IDAHO COACHES ASSN.**—Boise, Ida. Aug.  
8-13. Jerry Dellinger, director. Courses:  
Football, Basketball, Track, Baseball.  
Staff: To be announced. Tuition: \$10.

**ILLINOIS ST. NORMAL UNIV.**—Normal, Ill.  
June 14-16. Howard J. Hancock, director.  
Courses: Football, Basketball, Baseball,  
Track. Staff: Bernie Bierman, Paul Christ-  
man, Ed Hickey, Otto Vogel, George  
Bresnahan. Tuition: Free.

**INDIANA BASKETBALL SCHOOL**—Logans-  
port, Ind. Aug. 4-6. Cliff Wells, director.  
Staff: Tony Hinkle, Everett N. Case, Cliff  
Wells, John Kraaft, Ray Eddy, Larry  
Hobbs, George Bender. Tuition: \$12.  
See adv. on page 56.

**IOWA ATHLETIC ASSN.**—Spirit Lake, Iowa.  
Aug. 15-20. Lyle T. Quinn, director.  
Courses: Football, Basketball, Track. Staff:  
To be announced. Tuition: State Coaches,  
\$15; others, \$22.50.

**IOWA UNIV.**—Iowa City, Iowa. June 15-  
Aug. 10. Paul W. Brechler, director.  
Courses: Basketball, Track, Swimming,  
Tennis, Golf. Staff: Pops Harrison, Dave  
Armbruster, F. X. Gretzmeyer, D. D.  
Klotz, F. S. O'Connor, Otto Vogel. Tui-  
tion: Summer school fees.

**KANSAS COACHING SCHOOL**—Topeka,  
Kan. Aug. 22-26. E. A. Thomas, director.  
Courses: Football, Basketball, Track, Six-  
Man Football, Training. Staff: To be an-  
nounced.

**KANSAS UNIV.**—Lawrence, Kan. June 13-  
25 (Advanced Football); June 27-July 26  
(Advanced Basketball); June 27-Aug. 6  
(Physical Education). E. C. Quigley and  
Henry A. Shenk, directors. Staff: J. V.  
Sikes, Phog Allen, Univ. Physical Ed Staff.  
Tuition: Regular Univ. fees.

**LOUISIANA COACHES ASSN.**—Columbia,  
La. Aug. 10-12. Gernon Brown and Buck  
Seeber, directors. Courses: Football, Bas-  
ketball, Training. Staff: Blair Cherry,  
Matty Bell, Ed Diddle, Bill Dayton, others.  
Tuition: \$2, state h. s. coaches; \$5, state  
college and outside h. s. coaches; \$10,  
outside college coaches. See adv. on  
page 48, April issue.

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**MICHIGAN ATHLETIC ASSN.** (Lower Peninsula)—Mt. Pleasant, Mich. Aug. 15-19. D. P. Rose, director. Courses: Football, Basketball Training. Staff: To be announced. Tuition: \$15 (room and board charge).

**MICHIGAN ATHLETIC ASSN.** (Upper Peninsula)—Marquette, Mich. Aug. 8-12. C. V. Money, director. Courses: Football, Basketball, Training. Staff: Biggie Munn, Ozzie Cowles, others. Tuition: \$15 (room and board charge).

**MINNESOTA COACHES ASSN.**—Minneapolis, Minn. Aug. 22-24. Chet Roan and H. R. Peterson, directors. Courses: Football, Basketball. Staff: Bernie Bierman, Ozzie Cowles, Vern Morrison. Tuition: Members, free; others, \$10.

**MISSISSIPPI UNIV.**—Oxford, Miss. June 1-2. Tad Smith, director. Courses: Football T, Basketball. Staff: Don Faurot, Adolph Rupp, John Vaught, Bruiser Kinard, Buster Poole, John Cain, Jim Whatley. Tuition: \$5.

**MISSOURI UNIV.**—Columbia, Mo. June 16-18. Don Faurot, director. Courses: Football, Basketball, Track, Baseball, Training. Staff: Matty Bell, Don Faurot, Wilbur Stalcup, Clair Bee, Tom Botts, John Simmons, Ollie De Victor. Tuition: \$10.

**MONTANA ST. UNIV.**—Missoula, Mont. July 25-29. Clyde W. Hubbard, director. Courses: Football, Basketball, Training. Staff: Adolph Rupp, Ted Shipkey, Naseby Rhinehart, Frank Cramer. Tuition, \$10. See advertisement on page 55.

**MURRAY ST. COLLEGE**—Murray, Ky. June 10-11. Roy Stewart, director. Courses: Football, Basketball. Staff: Ray Eliot, Ed Hickey. Tuition: \$5. See adv. on page 48, April issue.

**NEBRASKA COACHING SCHOOL**—Lincoln, Neb. Aug. 15-18. O. L. Webb, director. Courses: Football, Basketball, Baseball, Track. Staff and Tuition to be announced.

**NEBRASKA UNIV.**—Lincoln, Neb. June 7-July 16, June 7-July 30. Louis E. Means, director. Courses: All Sports. Staff: V. W. Lapp, Bill Glassford, Harry Good, L. E. Means, others.

**NEW MEXICO**—Albuquerque, N. M. Aug. 7-13. Berl Huffman, director. Courses: Basketball, Football, Baseball, Training. Staff: Adolph Rupp, Hank Iba, Wally Butts, Dutch Meyer. Tuition: \$15. See adv. on page 58.

**NEW YORK BASKETBALL SCHOOL**—Hancock, N. Y. Aug. 18-20. John E. Sipos, director. Staff: Howard Hobson, Marion Crawley, Sam Milanovich. Tuition: \$10. See adv. on page 59.

**NEW YORK STATE**—Rochester, N. Y. Aug. 22-27. Philip J. Hammes, director. Courses: Football, Basketball, Baseball, Track, Six-Man Football, Wrestling, Training. Staff: Ray Eliot, Rip Engle, Adolph Rupp, Howard Hobson, George Munger, Joe McDaniels. Tuition: \$35 (includes room and board.) See adv. on page 58.

**NORTH CAROLINA UNIV.**—Chapel Hill, N. C. July 25-30. Tom Scott, director. Courses: Football, Basketball, Baseball, Track, Training. Staff: Carl Snavely, Tom Scott, others. Tuition: Free.

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HANK IBA	Oklahoma A. & M.	Basketball
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**NORTH DAKOTA ST. COLLEGE**—Fargo, N. D. May 6-7. Howard Bliss, director. Courses: Football, Six-Man Football. Staff: Burt Ingwersen, Walter Hunting, Earl Bute, others. Tuition: \$3.

**OHIO FOOTBALL COACHES ASSN.**—Massillon, O. Aug. 9-13. Charles Mather, director. Staff: Wes Fesler, Stu Holcomb, Frank Murray, Sid Gillman, others. Tuition: \$10, members; \$15, others. See adv. on page 58.

**OKLAHOMA COACHES ASSN.**—Oklahoma City, Okla. Aug. 15-19. Clarence Breithaupt, director. Courses: Football, Basketball. Staff: Matty Bell and others to be announced. Tuition: \$5.

**OREGON UNIV.**—Eugene, Ore. June 27-July 10. Dean Paul Jacobsen, director. Courses: Football, Basketball. Staff: Wally Butts, Jim Aiken, John Warren, Gordon Ridings. Tuition: \$12.50.

**PENN ST. COLLEGE**—State College, Pa. June 27-Sept. 2 (one-week coaching courses in specific sport); June 27-July 16 and July 18-Aug. 6, health education workshop in rural school health. Courses: All Sports, Health Ed, Physical Ed, Recreation. Staff: Bob Higgins, John Lawther, Bill Jeffrey, Joe Bedenk, and other members of Coaching and Physical Ed Staff. See adv. on page 46, April issue.

**ROCKY MOUNTAIN COACHING SCHOOL**—Billings, Mont. July 18-23. Herb J. Klindt, director. Courses: Football, Basketball, Training. Staff: Lynn Waldorf, Ed Hickey, Ed Krause, Waldo Fischer. Tuition: \$25 (plus \$15 for room and board.) See advertisement on page 55.

**SOUTH CAROLINA COACHES**—Columbia S. C. Aug. 4-10. Harry H. Hedgepath, director. Courses: Football, Basketball. Staff: Lee Patton, Carl Snavely. Tuition: Members, \$5 for each or \$7.50 for both; non-members, \$10 for each, \$15 for both.

**SOUTH DAKOTA ATHLETIC ASSN.**—Huron, S. D. Aug. 16-19. R. M. Walseth, director. Courses: Football, Basketball, Six-Man Football, Training. Staff: Ev Shelton, Ray Duncan, Lloyd Stein. Tuition: Free.

**SOUTHERN CONF. TRAINERS ASSN.**—College Park, Md. June 10-11. Duke Wyre, director. Staff: Dr. George Bennett, Dr. Thurston Adams, Dr. Harry A. Bishop, Ernie McKenzie, Dick Simonson, Fritz Lutz, others. Tuition: Free.

**SOUTHERN ILLINOIS UNIV.**—Carbondale, Ill. Aug. 22-24. Glenn A. Martin, director. Courses: Football, Basketball. Staff: Don Faurot, Hank Iba, Burt Ingwersen. Tuition: Free.

**SPRINGFIELD COLLEGE**—Springfield, Mass. July 6-Aug. 9. Courses: Football, Basketball, Baseball, Track. Staff: Buff Donelli, Vadal Peterson, Ethan Allen, Emil Von Elling.

**NEW MEXICO COACHING SCHOOL**  
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**TENNESSEE ATHLETIC ASSN.**—Knoxville, Tenn. July 27-30. Farmer Johnson, director. Courses: Football, Basketball, Training. Staff: Herman Hickman, U. of Tennessee Staff, Mickey O'Brien, others. Tuition: \$10.

**TEXAS COACHES ASSN.**—Beaumont, Tex. Aug. 1-5. L. W. McConachie, director. Courses: Football, Basketball, Track, Baseball, Training. Staff: Don Faurot, Carl Snively, Hank Iba, Adolph Rupp, Emmett Brunson, Marty Karow, Eddie Wojewski, others. Tuition: \$10, members; \$15, non-members and college coaches. See adv. on page 58.

**UTAH COACHES ASSN.**—Salt Lake City, Utah. Aug. 15-20. Don Dixon, director. Courses: Football, Basketball. Staff: Dutch Meyer, Jim Aiken, Clair Bee. Tuition: \$15. See adv. on page 57.

**UTAH ST. AGRICULTURAL COLLEGE**—Logan, Utah. June 6-10. E. L. (Dick) Romney, director. Courses: Football, Basketball, Training. Staff: Lynn Waldorf, Ed Hickey, Roland Logan. Tuition: \$10.

**VIRGINIA COACHES ASSN.**—Blacksburg, Va. Aug. 17-20. W. L. Younger, director. Courses: Football, Basketball, Six-Man Football, Training. Staff: Football and Basketball staffs of U. of Virginia, Virginia Tech, William & Mary, U. of Richmond, V.M.I., Washington & Lee. Tuition: Free, state coaches; \$10, others.

**VIRGINIA ST. COLLEGE**—Petersburg, Va. July 11-16. H. R. Jefferson, director. Courses: Football, Basketball. Staff: Carl Snively, John Lawther, Marvin Bass. Tuition: \$10.

**WASHINGTON COACHES ASSN.**—Seattle, Wash. Aug. 22-27. A. J. (Swede) Lindquist, director. Courses: Football, Basketball, Track, Baseball. Staff: Bud Wilkenon, Frosty Cox, Jack Mooberry, H. V. Porter, others. Tuition: Free, members; \$10, non-members. See adv. on page 56.

**WASHINGTON ST. COLLEGE**—Pullman, Wash. June 14-July 9. J. Fred Bohler, director. Courses: Football, Basketball, Baseball, Track, Training. Staff: Phil Sorboe, Jack Friel, A. B. Bailey, Jack Mooberry. Tuition: \$17.50.

**WESTERN ILLINOIS ST. COLLEGE**—Macomb, Ill. July 7. Ray Hanson, director. Courses: Football, Basketball, Officiating. Staff: Stu Holcomb, Adolph Rupp, Chuck Taylor, Ronald Gibbs, Ike Craig. Tuition: Free.

**WEST VIRGINIA UNIV.**—Morgantown, W. Va. June 27-Aug. 1 (one week each to football, basketball, track, baseball, wrestling, training). F. J. Holter, director. Staff: Dud DeGroot, Wes Fesler, Lee Patton, John Lawther, Chick Davies, Duke Wyre, others. Tuition: \$5 per hour, state residents; \$7 per hour, others. (One hour of graduate credit per week of attendance.)

**WISCONSIN COACHES ASSN.**—Madison, Wis. Aug. 15-20. Harold A. Metzen, director. Courses: Football, Basketball, Six-Man Football, Training. Staff: Ivy Williamson and Wisconsin Staff, Adolph Rupp, Bud Foster. Tuition: \$1, members; \$10, non-members. See advertisement on page 58.

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## Basic Techniques in Balancing

(Continued from page 20)

won't be able to do the balance anymore; otherwise he may become discouraged and give up trying. That would be a bad mistake, for it is at that point that he is on the verge of permanently learning the balance.

There are also a few safety hints that will help make balancing a completely safe sport.

1. The beginning balancer should be very carefully spotted. Spotting is most efficiently done where the balancers are worked in pairs. While one tries the balance, the other should stand by to assist and guard against bad falls. The man acting as spotter may also criticize the other's form.
2. Mats should be used. However, since it is easier to do a handstand on a hard floor than on a soft mat which yields to hand pressure, the mats should be dispensed with as soon as possible in the case of the handstand.
3. The instructor should teach the beginner how to tuck and roll so that if he falls into an overbalance he can't control, he can at least roll out of it and not land flat on his back. A severe fall often discourages the beginner from trying again.

These safety rules should be carefully observed and their importance stressed, especially to large groups

**JACK MILLER** has been specializing in balancing for six years. Although still a college student (U. of Illinois), he is half of a professional acrobatic team known as *The Milburns*. Jack and his partner have appeared on both television and the stage, and will take their act on the road this summer. The accompanying pictures were posed for by the author.

which cannot be individually supervised all the time.

In teaching balancing to a large group, the instructor should pair the boys according to height. Then each pair can work as a team, one balancing while the other spots and criticizes. The instructor will thus be left free to go from pair to pair, helping wherever necessary.

Each pair should be given ample room to practice. If each team can have a mat to themselves, so much the better. This will prevent any danger of their interfering with one another.

Balancing, as any other activity, isn't learned in one day. Practice is necessary, and the beginners should be encouraged to practice every opportunity they get.

Once they begin getting the knack of it, however, they won't need to be encouraged. Their own enthusiasm will be more than enough to keep them at it.

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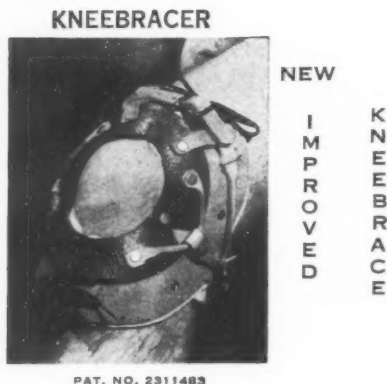
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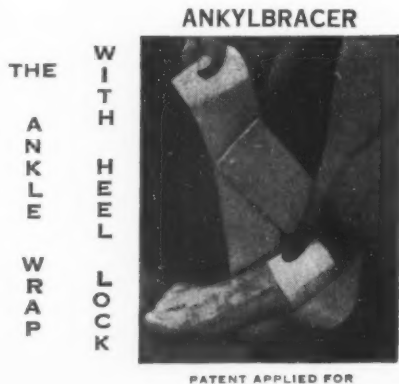
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(Continued from page 47)

have limited herself unduly by including too many exercises on the floor and others based on contraction and release, in proportion to those done in a standing position or through space.

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—FRANCES MASIN

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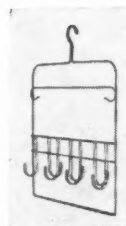
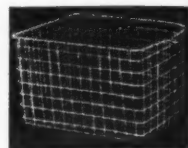
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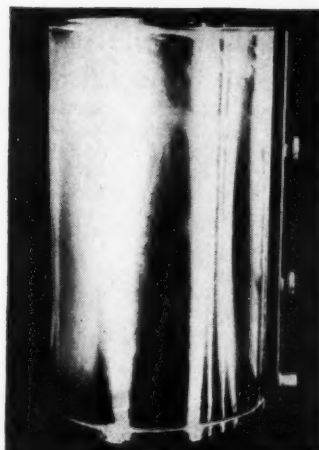
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